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Contents

LANGUAGE AS A FACTOR IN INTEGRATION AND ASSIMILATION, <i>Leonard Covello</i>	323
BEGINNING FRENCH AND SPANISH, <i>W. S. Hendrix</i>	334
YOU CAN WAKE THEM UP IN FRENCH, <i>Frank R. Arnold</i>	344
THE VOCABULARY OF SPORTS IN FRENCH, <i>Alexander D. Gibson</i>	350
USING FILMS AND SLIDES EFFECTIVELY, <i>Edward G. Bernard</i>	357
LA DERNIÈRE CLASSE: A SUGGESTED PLAN FOR THE LAST FRENCH CLASS, <i>Albert Warner Dowling</i>	362
FRENCH BY SOUND PICTURES, <i>Clifford S. Parker</i>	367
ITALIAN: THE MODERN CLASSICAL LANGUAGE, <i>Giuseppe Prezzolini</i>	371
A TEST IN NEED, <i>Dora M. Soldner</i>	379
RESEARCH AND METHODOLOGY: MODERN LANGUAGE ABSTRACTS, <i>James B. Tharp, Marguerite Richebourg, Frederick Kramer, Harry J. Russell</i>	384
CORRESPONDENCE.....	393
"WHAT OTHERS SAY—": THE PLACE OF THE MODERN LANGUAGES IN A SOCIAL STUDY PROGRAM, <i>Edwin H. Zeydel</i>	394
NOTES AND NEWS: Dean Doyle Honored; Annual Bulletin of Delta Phi Alpha; Doctor's Degrees in Modern Foreign Languages, 1937-38, Addendum; American Sources of Realia for French Classes.....	395
REVIEWS.....	396
KÄSTNER, <i>Die verschwundene Miniatur</i> ed. by O. Schinnerer (E. H. Mueller), 396; BAERG, <i>Deutschland</i> (M. E. Valk), 396; PRIEBACH, COLLINSON, <i>The German Language</i> (P. M. Palmer), 397; ERNST, <i>Der Schatz im Morgenbrostal</i> ed. by H. Eisenbrown (E. M. Fleissner), 398; CIOFFARI, VAN HORNE, <i>Amici Di Scuola</i> , Book One (N. Cimorelli), 399; FAVENZA, <i>Racconti in prosa e versi</i> (R. F. French), 399.	
BOOKS RECEIVED.....	400

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NOTE—Readers are reminded that the relative order of articles in the *Journal*, does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past, present, and potential, for their co-operation.

Language as a Factor in Integration and Assimilation

*The Rôle of the Language Teacher in a School-Community Program**

LEONARD COVELLO

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(*Author's summary.*—The social aims are fundamentally more important than merely intellectual aims and the future of modern language teaching depends upon the manner in which modern language teachers are able to adapt their teaching to the fundamental aims and purposes of the larger educational program related to the integration of the foreign-born peoples with American life.)

THE rôle of language as a factor in integration and assimilation is a question in which I have been interested for a long time. I first began to appreciate the significance of language in relation to social adjustments when I was ten years old. As a child, my consciousness of the importance of language usage was based, of course, upon my inability to understand the English language when I first came from Italy to America. I well remember the feeling of frustration that seized me when I realized not only that I could not understand the Americans but that they, likewise, were unable to understand anything I might want to say. My reactions to the situation then were childish and emotional but instinctively correct. Later, when I became the head of the Italian Department at DeWitt Clinton High School, I began to understand more fully, with the mind as well as by instinct and emotional experience, the relation of language usage both to classroom progress and to the integration of individuals with their social background. As principal of the Benjamin Franklin High School, which is located in East Harlem, where the population is a complex of thirty-four racial and nationality groups, I have verified my earlier conclusions as to the part language must take in creating an educated, happy, homogeneous people in the United States.

Only those who have actually experienced the disadvantages and difficulties that surround an individual in a strange community, in which there is no common language usage, can fully realize the importance of creating a common language usage for the foreign-born who are struggling to identify themselves with their American environment. Whether or not they arrive at an adequate understanding of what America means depends entirely upon the extent to which a familiar language is used in supplementing English while the foreign-born are learning to speak English.

* Read at the May, 1938, meeting of the New Jersey Modern Language Teachers' Association held in New Brunswick.

English is a difficult language to learn. It requires time, patience, and opportunity for study. In the meantime, the failure to approach the foreign-born through a familiar language leaves them stranded, as far as their closer relationship with American ideas and American groups is concerned.

Many persons are inclined to believe that recent restrictions on immigration have disposed of the need for a further discussion of immigrant problems and of programs for the foreign-born. In this they are mistaken. Immigration it is true, came to an abrupt halt during the World War. That does not mean, however, that complications arising out of previous immigration were halted and settled simultaneously with the shutting off of further immigration. In 1913, nearly a million immigrants entered the United States. Add to the number of these more recent arrivals the millions that preceded them in the period between 1890 and 1910, and the magnitude of the continuing and pressing problem of *assimilation* becomes more apparent.

NON-ASSIMILATION—AN URGENT PROBLEM

Reference to United States Census figures for 1930 discloses that 42,000,000 persons out of a total population of 125,000,000 are of foreign origin. Of these, 30,000,000 are the American-born children of foreign-born parents. The entire group of the foreign-born and their children constitute one-third of the total population of the United States. This group is large enough to be of major importance in working out the future destiny of America. For this reason, as well as for the reason that democracy guarantees to all the fullest rights to equal consideration in the effort to achieve happiness and success, it is impossible to ignore these millions of people *who are as yet unassimilated*.

Too little attention has been paid to population statistics dealing with the foreign-born and their American-born children. We have accustomed ourselves to thinking only of minority racial and nationality groups, and of their problems, as *subordinate* to the interests and problems of a great majority of the population that is theoretically American, in the sense that this majority represents native-born Americans of native American parentage. The error in such thinking becomes immediately apparent when an analysis is made of the population, for instance, of New York City. Out of a total population of about seven million, more than 73 per cent of the people of New York City are either of foreign birth or of foreign origin. One significant fact seems to have escaped the attention of almost everyone who is working in the field of intercultural education and intercultural relations. This 73 per cent of New York City's population of foreign stock is made up, it is true, of a number of minority groups: but, these minority groups, when combined, form a great majority group, if not *the* majority group, in certain sections of the United States. Certainly 73 per cent is the majority group in New York City. Nor is this majority group as completely

divided within itself as one might be inclined to imagine in appraising its importance in relation to the question of national unity. We cannot disregard the fact that the minority elements in this total population of foreign origin possess certain problems that are common to all groups. These problems arise, for the most part, from their partial dissociation from the main body of American life—a dissociation caused largely by a failure to understand the significance of language as a stabilizing and unifying factor in the life of the foreign-born people in America. Nor is it wise to overlook the equally evident fact that the solidarity of the American nation and the development and maintenance of democracy depend upon adjusting these problems of the foreign-born majority group satisfactorily in accordance with the hopes of the various racial and nationality groups and in keeping with the tradition and purposes of the American ideal.

Assimilation is not as simple a process as most people think. The immigrant has been set apart, to a certain extent, from the very influences that would have made assimilation an easier process. This isolation was engendered by a variety of attitudes and circumstances. Immigrant communities which were the product of conditions beyond the control of the immigrants themselves, still persist. They are separated from the ordinary life of America by invisible barriers of misunderstanding. The immigrant and his American-born children do not know how to break down these barriers of misunderstanding and older Americans have not yet realized the importance of going into these communities in a sympathetic and friendly spirit in order to establish relationships and opportunities through which assimilation would become more readily possible.

THE HUMAN EQUATION IS IMPORTANT

The trouble is that most would-be leaders in the movement for assimilation think too largely in terms based upon an abstract knowledge of the situation. We get into the habit of thinking figures and formulae instead of remembering the importance of the *human equation* involved in the whole problem. Quoting statistics on immigration and looking always at the immigrant and his family as a detached phenomenon tends to separate the foreign-born from their normal human background. Talking in percentages causes us to forget sometimes that these statistical figures represent *human beings*. For instance, when I stated that 73 per cent of the total population of New York City is of foreign stock, how many of you thought of *people*, living and moving about in the usual life of the family, the factory, the office, and the streets? Nevertheless, it is of people we are speaking when we talk of minority cultural groups—people who are members of families: children, who are struggling with the problems of a divided inheritance and a dual allegiance: older people who are twisted between memories of their native land and the new country which is the homeland of their children, and who are disturbed also by the conflicting demands of

Europe upon their loyalty and by the claims of America upon their hearts and allegiance. We are speaking always of men and women—some of them outwardly very successful in business, art, or politics, but who are yet living in a confused and somewhat unhappy world that was created for them when their immigrant parents cut themselves adrift from their native land. These statistics of the immigrant groups represent millions who are still struggling to adjust themselves to a nation and a people whom they do not fully understand—a nation and a people that have no conception of the isolation in which the immigrant family found itself on arrival in America—a nation and a people that do not yet perceive the stress and the unhappiness of the American-born children of foreign-born parents—a Second Generation striving to achieve stability and oneness with America, with fixed American status, subject to no doubts nor to the cleavages of chance propaganda.

THE LANGUAGE TEACHER'S RESPONSIBILITY

To these people, the language teachers of America might become the emissaries of a larger life, were these teachers willing to open their hearts and minds to needs of the situation. Many of us are beginning to feel that our greatest duty is to understand the difficulties of this majority group of the foreign-born children and that the school has no more important mission to perform than to provide for these the type of education that will become a cohesive influence in the process of assimilation.

Changed conceptions as to the function of the school affect the language teacher as much, if not more, than any group in the educational system. With the community drawing closer to the school and the school reaching out more and more into the community in an effort to create a wider usefulness for education, the language teacher, least of all, can afford to immure himself in an attitude that disregards the advanced requirements of the community-centered educational program. The aims of the school are now social as well as educational. The scope of education has become commensurate with that of life itself. The community has become the larger classroom of the people in which the school assumes the rôle of leader. This advance in educational thought and practice is the result of intelligent recognition of the fact that a child's brain cannot be dissociated from the sum total of his body and its many experiences and that, likewise, it is impossible to subtract the child as a whole from the sum total of his experiences as a part of a family, a community, and the nation. The scope of education is being broadened to include the home by reaching into it and by drawing it into the school. The school is trying to understand its community better and to align the community with the school in the effort to give a full education to the child. While doing these things, the school has come to an understanding also of the needs of adults eager to continue their education and demanding also a chance at a larger life through what education has to offer.

This broadening of the sphere of the school means that there must be a

corresponding broadening of the outlook of the teacher. The forward-looking teacher can no longer confine himself to textbook material and classroom routines and techniques. He must study life as it appears in the community in which he teaches. He must find out what the needs of that community are and adapt himself and his teaching to the requirements of the human situation.

SOCIAL AIMS NECESSITATE A BROADER PROGRAM

For the language teacher, recognition of the social aims of the school should not create any perplexing problems. In modern language teaching, the social and cultural aims have always been stressed as being of fundamental importance and of enduring value. We need, however, consciously to readjust our ideas as to the rôle of language in achieving these social aims in education. There must be more than a casual appreciation of the significance of language in human relationships and in the self-expression of the individual. Emphasis must be placed on the self-expression of the individual; upon the emotional rather than upon the intellectual factors connected with language usage. This does not mean that traditional values in the teaching of languages must be sacrificed; it means rather adding to these values something that is even more deeply significant to the individual, the teacher, and the school. It means enlarging the conception of teacher responsibility in relation to community life and development. It means that the dry-as-dust program which concerns itself primarily with words, grammar, and linguistics must vivify itself through transfusions of vigor drawn from the very heart of the community itself. It means acceptance of the social outlook in education.

The purpose of the school and of the teacher should be "to foster and encourage the development of an ever-expanding social outlook in life by means of an environment which provides constant opportunity for intelligent response to a widening area of vitally shared interests."¹

For the foreign-born community, this sums up the requirements of the people. The word "shared" is basically important. Sharing with one another that which each has gained will ultimately make a better-educated and happier American people, united in their conception of the meaning of brotherhood and democracy. In sharing greater knowledge and wider experience with others who may not have had an equal opportunity to acquire an education, three things are necessary: Sharing must be on a friendly basis, with no attitude of superiority or patronage; a language familiar to those who are learning must be used in giving instruction and information; teaching must bear some relation to the special cultural, social, civic, or human needs of the people. In a foreign-born community, the ac-

¹ *Modern Foreign Languages and their Teaching*: Bode Committee report quoted. Robert D. Cole.

tivities of the school must, of necessity, revolve around the needs of those diverse racial and nationality groups, which, together, make up a majority group in the community. These needs are largely bound up with problems connected with (1) Language usage; (2) Racial adjustments; (3) A desire for fuller identification with American life.

In the attempt to solve these aspects of the problem of assimilation, which is the question of paramount importance to the United States today, the teachers of languages can be more than ordinarily valuable. They know how to measure the importance of language as a factor in the readjustment of these groups. They are in a position to gain an insight into the causes of conflicts and spiritual discontents that center largely around language disabilities. They can go into the homes of the foreign-born and speak to them in a familiar language. They can establish for the school a basis of intimate understanding through which the school will be able to learn what is needed by the child in that home and by the adults in the family. They can participate in school-community activities in which their knowledge of one or more languages becomes an open sesame to friendship and co-operative effort.

It is essential that the language teacher measure the need for supplying the foreign-born and their American-born children with a transitional use of a familiar language while building up a full consciousness of America and a free usage of English in the foreign-born community. Language is a stabilizing influence. The foreign heritages of these new Americans cannot be obliterated over night by wishful thinking. Nor would it be wise, perhaps, to obliterate them so quickly, were it possible to do so. Language is part of the birthright of the individual. It is a racial memory and a nationality symbol. It is, in a way, a symbol of the continuity of life, because through the mysterious channel of remembered words, the history of centuries long dead becomes a living reality in the minds of every succeeding generation. Through language the intangible substance of thought is transmitted from age to age. For the child, language is the medium through which the love and affection of father and mother become articulate; it is a link that binds him safely to things that are known. What the child felt becomes a part of the memories of the grown man. Language to him means also love, home, a knowledge of secure friendships, and a connection with fixed memories from the past. In the turbulence of a new environment, surrounded by a strange and non-sympathetic atmosphere, the very words of the native language become a tie that binds the heart fast to a familiar past. And that past, as it recedes farther and farther from the disturbed present, becomes incredibly desirable and dear. Crude, careless attempts to separate the immigrant from his own language and his dearly familiar past create emotional conflicts and a sense of injury. Misunderstanding and antagonism are bound to arise when unwise efforts are made

to suppress racial memories and a familiar native language. It is far better to admit, in the beginning, that there can be no speedy assimilation of the foreign-born. The process is a slow one and it cannot be founded on ignorance, misunderstanding, wounded pride, a sense of inferiority, and resentments arising from these attitudes. To a great majority of the older generation of immigrants, English is an "unknown tongue," even yet. It is unfortunate that these immigrants to America have never learned the English language. We are making, at this late date, every effort to overcome deficiencies in the education of the immigrant that were created partly by the failure of the schools to provide the right kind of education for these older people. It is useless to rehearse here the story of this failure and its consequences. The important point to be emphasized is that we must not perpetuate a lack of opportunity for the older generation of the foreign-born by refusing to utilize languages familiar to them in our educational programs for their benefit. Nor must we overlook the value of drawing upon the various racial and nationality heritages for enduring values that may add richness to our American culture.

USE OF FOREIGN LANGUAGES HELPFUL

In reaching the non-English-speaking groups, it is futile to use only the English language. The message of education must be conveyed to these people in an understandable language. They should be urged to learn English and every opportunity for doing so should be provided. They should be persuaded to avail themselves of the privilege of becoming citizens of the United States. Through languages familiar to them, the school should assist in bringing to them the best that America can offer. At the same time, the younger generation should be encouraged to learn the language of their parents. It is not only a part of their racial heritage; it becomes a bond of common interest in the home of the foreign-born and their American-born children. It enables the family to share experiences. The older people learn from the child the things the child is learning in school and gain thereby a firmer hold on the heart and life of the child. In turn the child gains from his parents a sense of belonging to fineness and greatness through an appreciation of his own racial heritage. The parents should also learn English as well as the child. Without the language used in the school, the foreign-born parents find that they can share but little in the school experiences of the child. Lacking knowledge of the language of his parents, the child can share only partially in the life, experiences, and affection of his parents. He loses a part of his social heritage, just as the parents lose a part of the child's understanding and respect when they cannot speak English and express fully an appreciation of what America means. Instead of merging gradually under the invisible pressure of a harmonious daily life, the two heritages are frequently in conflict.

These conflicts produce attitudes that are surely a part of an educative process that has not been rightfully directed.

In reconciling these differences and in adjusting these attitudes so that they may become a constructively educative influence, the language teacher has a function to perform the importance of which cannot be exaggerated. The task of the language teacher, under such conditions, is not merely to teach prescribed routines in the classroom. He must go out into the community and find new ways of serving both education and the community by making wider application of his knowledge and his training as a teacher. His is a task that must be undertaken with tact and appreciation of the human situation and the human values that are involved. It requires preparation and work that will carry the teacher far beyond his accustomed program. It implies, if not an existing knowledge of one or more foreign cultures, at least a willingness to learn more of other cultures beside the one with which he himself is most closely identified. It means research through which an adequate knowledge of the community may be gained. It means planning programs that are related definitely to the specific interests of the community and its needs.

In carrying out these programs the teacher depends not alone on the many individual and group contacts that can be established. The foreign-languages press is a desirable and useful agency through which the ideas and messages of the school and the teacher may become widely distributed. These foreign-language newspapers are the unofficial and unrecognized textbooks of the non-English-speaking population. From them the foreign-born who know how to read, learn more than the school can ever hope to teach through formal methods and infrequent contacts. Unfortunately these unofficial textbooks do not always contain the subject-matter best suited to the wholesome development of a well-integrated American nation. This is largely due to a failure on the part of the school to provide material that would further the aims of education in relation to assimilation. In making known these aims, the sensible procedure would be to convey the message in a language known to the group that must be reached.

Hostility to this idea is often expressed. This is an unwise attitude and shows a profound ignorance of the necessities of the situation. How can one hope to make the foreign-born people understand America—its ideals, customs, and hopes—through a language that none of them can read or understand? How can the problems of the child in school be adjusted when there is no way of arriving at an understanding of these problems through conferences with parents? How can the conflicts within the foreign-born home be adjusted, if no medium of contact exists through which the various members of the family can arrive at an understanding of one another's viewpoint and purposes? How can the school fulfill its mission if it isolates itself behind a language barrier?

The language teacher is the one person in the school best qualified to aid in breaking down this barrier. He can become the friend and guide of older members of the foreign-born community; he might act, so to speak, as the interpreter of two cultures to an often bewildered second generation of Americans of foreign origin and to their parents of foreign birth, who are excluded from full participation in American life.

OPPORTUNITIES FOR LARGER SERVICE

The question arises now as to what the language teacher can do to aid in making necessary adjustments in a community where there is a preponderance of the foreign-born and their American-born children. First, let the teacher stop to consider what must be the feeling of immigrant parents when they realize that the school is drawing his children away not only from their racial and national heritage but actually apart from the parents themselves, because of the identification of the older generation with a scorned "foreign" atmosphere. Is it possible for you to understand the immigrant's inner feeling that in the whole American educational system there is no place for him, his culture, his traditions, and his language? If you can appreciate his feelings in relation to these things, a great field of service is open to you. What can the teacher do to assist in creating harmony within the home? What can the teacher do to bring school and community into closer relationship with each other? How can school, teacher, and community, working together, build a better background for the young people of the community?

What are the ways in which you can participate in the school-community program among the foreign-born?

1. You can make a study of the community in which you are teaching.
2. You can choose one, or more, of the ethnic groups that attracts your interest and make a special study of its history, literature, music, and art. This need not be too intensive, but it should be thorough enough to provide usable knowledge.
3. You can list material that would be adaptable for use in an intercultural education program.
4. You can plan a series of lectures, entertainments, or plays through which information may become available to other nationality groups and through which members of a particular ethnic group may derive pleasure and satisfaction.
5. You can offer to serve on school-community committees working on the community program.
6. You can become a volunteer member of a Speakers Committee to speak in familiar foreign language to special community groups.
7. You can offer to be in the school at times to assist in interviewing non-English-speaking parents.

8. You can volunteer to be present now and then at public school affairs where a receiving committee speaking many languages would make all comers feel welcome in the school.

9. You could organize field tours for groups of the foreign-born, taking them to museums and points of interest outside their isolated community boundaries.

10. You should keep in touch with all organizations working in the field of intercultural education and should make available the results of personal experience in successful phases of such work.

11. If you like children, you could offer to meet at regular intervals with children's groups in the neighborhood, giving them something of their own cultural background and interpreting to them more fully the America of which they have become a part.

12. You can aid in collecting books of special interest and value to the foreign-born for use in a neighborhood reading room.

13. You can prepare selected bibliographies for adults and children, both in a native language and in English and list also books of particular interest to others who wish to acquaint themselves rapidly with the cultural background of the particular ethnic groups in which you may have become interested.

14. You might even write certain types of books that appear to you to be needed.

15. You can keep in touch with the public libraries of your community and help to make known to the neighborhood the services rendered by these libraries.

16. You can stress at all times the significance of language as a factor in adjustment and the need for a wider study of languages and heritages of the various ethnic groups.

17. You can organize and sponsor language clubs in which English and the familiar language would be spoken, aiding thereby in securing more rapidly a more fluent use of English.

18. You can prepare material of value to the school-community program for use in the foreign-language press.

19. While emphasizing the fine things in the various foreign cultures, you can help the foreign-born to realize that not all contributions from foreign cultures are adaptable in a democracy. There must be a clean-cut line of demarcation between cultural propaganda with political objects inimical to the ideals of democracy and the presentation of desirable values in the various cultural heritages.

20. You can consciously strive to create leadership and to guard young people against the confusion that necessarily arises when the clean-cut line of demarcation between educational and political objectives in cultural programs is not observed.

If we are to have unity and harmony, happiness and peace, democracy and human progress, conflicting cultures must be merged in one great American consciousness.

The language teacher, as well as all other teachers, has an added responsibility in respect to this great purpose. Our major task is the interpretation of cultures and the reconciling of different heritages through which a happier nation may come into being. It is obvious that these problems touch the future of America in a very vital way. We can no longer take the risk of possible disunity; we can no longer afford the human wastage that results from harmful attitudes. The immigrant and his American-born children are here to stay. They are an essential part of the American nation. They wish to come into national fellowship on a basis of equality, with the hand of welcome extended to them, and with mutual appreciation of the dignity of each of their different heritages. They wish to bring to America the best that is theirs to give. They wish to share in nation-building.

Shall the foreign language teachers help in appeasing this hunger of the soul?

Beginning French and Spanish

W. S. HENDRIX

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(*Author's summary*.—Analysis of a technique for beginning classes in French and Spanish, which should be read in connection with Professor R. E. Monroe's article in the January issue and with other articles to appear in later numbers. While making no claim to being the only effective method, this description suggests a way of teaching elementary French and Spanish which has been used with thousands of students and which is a vital and interesting way to learn to read these languages.)

HOW may I be more effective and more interesting as a teacher of French or Spanish? How can I make a more effective appeal to my students and to my colleagues for my subject? Why do so many school and college administrators dislike foreign languages? These questions and others like them have been asked thousands of times within the last decade. Some of us asked them twenty and more years ago, and have been trying to find satisfactory answers. The form of some of the answers is the theme of this brief article.

The material which is given below will appear to some teachers as too simple and too easy. This is a misapprehension. Many teachers forget that students beginning a language about which they know nothing must learn everything; must learn to understand when they hear, when they speak, and when they read the language. In the technique we use the student does all these things and also writes the language. The material is not to be used merely as an exercise in translation. In fact, we do not want it translated; the student will understand it without translation, even though his first inclination is to translate it. When a student is trying to co-ordinate his speaking with his thinking and with his hearing, the first illustrations of the foreign language which he uses should be relatively simple. They should also be a basis upon which to build for a future vocabulary and grammar as well as point of departure for interesting ideas about the country and the people whose language he is studying. We have succeeded in organizing material for elementary language which has all of these qualities in it. The material and technique have been tried out with thousands of students over a period of twenty years, and it is safe to say that it is no longer an experiment. The writer presented the point of departure in an article printed twenty years ago (*Hispania*, 1918). At that time he suggested the geographical approach as being sufficiently concrete and also as being an interesting basis for discussion of the country. Since that time the method has been gradually refined and the process is still going on. In the belief that it may be of some use to other schools and colleges, enough of the technique is herewith presented to make clear how it may be used.

The first illustration will be a first lesson in Spanish. Later, beginning material in French will be given. There follows the Spanish text:

A. *Esto es un mapa. Es un mapa de España. Es un mapa de España y Portugal. España y Portugal forman una península. La península consiste de España y Portugal. España es una parte de la península. Portugal es una parte de la península. España y Portugal son partes de la península ibérica. La península ibérica forma una parte de Europa. Europa es un continente. El continente de África no forma una parte del continente de Europa. España y Portugal forman una parte del continente de Europa. España y Portugal forman una parte de Europa.*

It is presumed that the class knows no Spanish and that we are in the class on the day of the first lesson. Instead of the usual discussion about the value of the vowels, the forms of the article and the type of material which is usually found in the first lessons of most beginning language texts, the whole class is immediately sent to the blackboard. Once there they are told that they are going to be given some sentences in the foreign language, that they are to listen carefully to the sentence the first time it is pronounced, and then to imitate the teacher's pronunciation of the sentence. The teacher will have them pronounce this first sentence two or three times, after which they are told to turn and write it on the blackboard. Many students will look at the teacher in amazement, and wonder how they can do it. The teacher, however, will merely insist that they write the sentence on the board. Many students will be able to write this first sentence with few mistakes. Some with almost none. The sentence is corrected, not student by student, but by correcting a few sentences which can be seen by all of the members of the class, and then the teacher sees that all of the sentences on the board are correct. Thus in the correction of the first sentences a certain responsibility is laid on the student. He must correct his sentence in accordance with one that has been approved by the teacher. The students now look at the written sentence and pronounce it once again.

Now may we briefly analyze what has happened to this class in hearing, pronouncing, writing, and reading this first sentence? In the first place, any average student will have understood the first sentence when it was pronounced by the teacher. The teacher should not pronounce the sentence slowly. He should pronounce it at a little less than normal speed. This speed is vitally important. What is being done is to convey an idea to the student's mind through a new medium, and if the sentence is pronounced slowly he will not grasp the idea. Furthermore, the words in the sentence will not be given their correct intonation, which is a vital part of language learning, and it should be understood throughout this whole discussion that each sentence is pronounced with the correct intonation. We should remember that words pronounced one by one frequently do not have the same pronunciation as when they are pronounced in a phrase or a sentence. That is true in all languages. For example, *you* pronounced alone is not the same as in the sentence *Don't you*. So be sure that in the pronunciation of this first sentence the correct intonation and hence the correct pronunciation is given.

The student hearing the correct pronunciation strives to imitate it, and since he has not yet seen the letters he is not confused by the English sound of the letters to the extent that he would be if he first looked at the written sentence and then tried to pronounce it. The student hears the sentence, pronounces it, writes it, and then sees it. He has done everything but taste and smell it. This sentence has reached his mind through four different senses, and it is obvious that this is a more effective way than through the eye alone. Practically every student who has gone through this process and has corrected his sentence so that it stands perfect before him on the board, reads and pronounces the sentence again to himself. If you ever try this technique you will notice that this happens. If the class has had any self-consciousness, by the time the first sentence has been corrected it has disappeared. When the first sentence has been corrected, the class again faces the teacher who pronounces the second sentence. The class then pronounces with the teacher, who should be very careful to see that every student is attempting to pronounce. A good teacher will soon learn to detect the students who are not really trying. He should try to get the students to grasp the rhythm, the intonation, and pronunciation of the sentences. The sentence is put on the board and corrected. This is followed by the third sentence in like manner. Note that the key word in the first three sentences is *mapa*, which is a cognate. It is the only cognate in the first sentence. *España* becomes a cognate in the second sentence. *Mapa*, *España*, and *Portugal* are cognates in the third sentence. The conjunction *y* presents no difficulty whatsoever. At this point if you wish you might substitute the state in which you live for the country under discussion. For example, you might say, "Es un mapa de Kansas." Your third sentence might be "Es un mapa de Kansas y Nebraska."

The fourth sentence in our first selection introduces again the last three words of sentence three and introduces a new verb form which is a cognate, a new article, and yet another cognate. The experiment will prove that the students understand without any difficulty what these words mean. I should have emphasized at the beginning that the students should not be permitted to translate. If they have had Latin or some other foreign language, the tendency will be for them to translate at the beginning. Be sure to discourage this. Try to get the students to sense the meaning of the sentence while they are pronouncing it. Within a week simple sentences will be understood by the students without translation the first time they hear them, just as they understand the meaning of an English sentence as they hear it. If they are permitted to translate, however, the meaning of the sentence in the foreign language will tend to lag until they have translated it. Certainly one of the objectives in the teaching of a foreign language is to comprehend its meaning without recourse to translation.

In presenting this first selection it is understood that there is a map in the room. If there is not, the teacher can draw one on the board. In the second selection printed below a map is not necessary. Yet the same procedure

may be used in teaching both selections. The logical sequence, if these two selections are used together, is to take the first one first and then follow it with the second. It will be noted that in the second selection in the second sentence negation is introduced. It will be noticed that the students find no difficulty whatsoever in understanding the negation. Indeed, one can multiply this illustration by dozens, based on the material of the first selection. For example: *España no es una parte de África. Nebraska no es una parte de Europa.*

This first lesson should be followed by others discussing other features of Spanish geography, such as; cities, rivers, mountain ranges, frontiers, political subdivision, etc., etc. All these may be compared and contrasted with similar features in the United States. For purposes of illustration, however, another type of material is given below:

B. *España es una república. España no es una monarquía. España es una república nueva, no es una república antigua. España tiene un presidente. Portugal tiene un presidente, es una república. España no tiene rey. Alfonso XIII (trece) es ex-rey de España. El ex-rey no vive en España, vive en Francia. Francia es una república también. Comparada con España, Francia es una república relativamente antigua. Portugal es también una república relativamente antigua comparada con España.*

España es una república nueva y tiene una nueva constitución. Las ideas de esta constitución española son diferentes de las ideas en otras constituciones de Europa. Las ideas son progresivas y presentan un programa político avanzado. Nosotros los norteamericanos comprendemos la importancia de las ideas de la constitución de esta nueva república. La constitución española es diferente de la constitución de Francia y de la constitución de los Estados Unidos de la América del Norte.

An analysis of the vocabulary of lesson A makes it clear that it can be used to discuss any part of the world, say the United States or Spanish America or Europe. In other words, the material here is of a nature that can be indefinitely expanded. A little practice on the part of the student will enable him to expand this type of vocabulary almost indefinitely. The same thing can be said of the type of material in selection B. In the second paragraph of selection B there is a comparison between certain aspects of the government of the United States and that of Spain. These two selections can be presented to beginning classes in the first two days. Of course, these selections are merely suggestions, but approximately this amount of material can be presented in that length of time. Compare the amount of grammar in these two selections with the grammar that the student would normally be taught in the first four or five lessons of the average beginning book. The grammar in these two selections could be analyzed and presented by any competent teacher. There are several verb forms; the singular and plural of some nouns; the singular and plural of the definite article; agreement of adjectives; position of adjectives. Of course all of these grammatical principles are illustrated only to a limited degree.

When the student makes a mistake in the first few days, we do not tell him, for example, that he should write "primera parte" instead of "primer

parte" because the adjective agrees in gender with the noun and that the adjective is one of the so-called apocopated adjectives; we merely say that "primer" is wrong and "primera" is the correct form for that particular sentence. In other words, for the first few days we use almost no rules and allow the student to concentrate on understanding, pronouncing, and writing the sentence. It is amazing how quickly the student can formulate his own rules for grammar if he is the type who likes to have rules. Students who have had Latin or the grammatical method of modern foreign languages are inclined to ask about rules very soon. In general, we allow the student to attempt to formulate rules himself with some suggestions from the teacher, then when the rule has been established by the class it is allowed to stand until a violation of the rule is found. Then the rule is amended to include this new syntactical phenomenon. The student who discovers the exception to the rule that requires the rewriting of the rule is highly praised and rewarded, the point being, of course, to teach the students to observe linguistic phenomena. At no time in these first few weeks should technical terms be used if they can be avoided, and usually they can be avoided. What we are interested in doing is to teach the student the language and not the technical terminology which has been built up by teachers to describe the various phenomena of language. These terms can be learned later if the student must have them.

If the teacher has given two or three selections of the type indicated above, say for three successive days, and if he will then have the students take the average grammar with discussion of the article, the noun, the pluralization of them, etc., indicated in the index, and have the student take these books to the board, turn to the index where reference is made to these various grammatical points and illustrate as many of these points as he can with sentences, the average student will be able on the fourth day of the class to write illustrations of the grammar studied in the first five or six lessons of the average beginning grammar. The better students will be able to write sentences illustrating these points as far as lesson ten. Whether this method here described greatly appeals or not, why not try it out and see what the students can accomplish with the grammar without ever having looked at a Spanish or a French grammar?

If the selections are to be based for four or five days on geographical phenomena the average class can write as a test on the field of vocabulary and grammar a very interesting essay on the discussion of a part of the United States. In the case of Spanish, since we have been discussing a peninsula in southwestern Europe, I have walked into class and asked the students to write a composition on Florida or a composition on Italy. These two peninsulas never having been discussed in class, it is interesting to see what they can do with it. The brighter students will at once see that the proposed regions are peninsulas and will begin to discuss Florida or Italy to the extent of their knowledge of those two peninsulas.

In order that there may be no misunderstanding as to the adaptability of this technique to French, below are to be found two selections in French of the same general type as those given above for Spanish:

Paris est la capitale de la France. Paris est situé sur la Seine. La Seine traverse Paris. Calais est dans le nord de la France. Calais est situé sur la Manche. Strasbourg est dans l'est de la France. Strasbourg est situé sur le Rhin. Marseille est dans le sud de la France. Marseille est sur la Méditerranée. Brest est dans l'ouest de la France. Brest est situé sur l'Atlantique.

La France est un pays. La France est un pays d'Europe. La France est située dans l'ouest de l'Europe. L'Europe est un continent. L'Europe est divisée en un grand nombre de pays. La France est grande. La Russie est très grande aussi. La Russie est située dans l'est de l'Europe. La Belgique est un petit pays situé au nord-est de la France. La Belgique est petite. Bruxelles est la capitale de la Belgique. Bruxelles est au centre de la Belgique. Bruxelles est une grande ville. L'Espagne est un pays situé au sud-ouest de la France. L'Espagne est un grand pays. Madrid est la capitale de l'Espagne. Madrid est une ville située au centre de l'Espagne.

The same procedure with reference to teaching is followed as in the case for Spanish. The teacher may try out these sentences on a beginning class in French and rest assured that the first selection may be presented on the very first day of class either in high school or college. The student will immediately understand what has been said to him, and with the correction of minor errors will be able to write the sentences on the board. The geographical vocabulary can be applied to states or counties or cities in the United States. Comparison can be made between France and the United States.

In other words, these selections in French and in Spanish are merely suggestions. Any wide-awake teacher will see that they are capable of indefinite expansion in almost any direction. The reasons for starting with the geographical approach are numerous. Some of them are the following. After repeated experiments we have found that the geographical approach is sufficiently concrete for the student to follow the discussion without any difficulty. This concreteness is due in part, of course, to the students' knowledge of geography and to the fact that they have had experience in drawing maps. Now they may draw maps of France, Spain, or Spanish America. Outlines can be secured very cheaply and the students be required to fill in those parts of the map which the teacher wishes to emphasize or discuss at any given moment. The geographical approach also has a definite psychological effect in that the student is at once transported to the foreign country. There is no preamble of buying tickets and going to New York and going across the ocean, etc.; at the first moment of the first day he is in the foreign country. He is discussing its geography. Very soon he will be discussing its rivers, mountains, cities, frontiers, mineral and agricultural resources, their importance to the country's history, to the country's progress, and in short, very soon a foundation is laid for the political and cultural

history of the country. In the case of France, the topography of the country has been the main factor in the choice of places to invade the country by the enemies of France. The position of France at the western edge of Europe in the long story of migrations and invasions from the east may explain France's tremendous interest in security, and also may make clear why France has been obliged to become such a unified political entity. Self-preservation has been the keynote of ~~her~~ political history and probably explains the restraint to which the language and the literature and consequently the thought of the people has been subjected. Without question the evolution and development of certain regions and cities with their peculiar qualities are due to the resources and topography of the regions. Any subsequent reading of literature which depends in any degree on a knowledge of the country is better understood after the student has had a good grounding in what we may call the new geography of France.

It is easy to see how the geographical approach blends quickly with what one may call the social approach or a study of the political and social events of the day. It is a constant practice with us to introduce very early to the elementary classes current events of interest and importance by means of dictating to the students when they are at the board a simple description of the event or situation. Our students, immediately upon entering the room, go to the board and begin to write sentences in the foreign language. These sentences may be about anything. On the first days there will be repetitions of what was presented the day or days immediately preceding. With the geographical vocabulary the student will soon be able to describe his own state or region without any suggestion from the teacher and the brighter students will begin doing this. Within a few weeks after the teacher has, for example, discussed political, social, or literary events in France, the students will begin to read the newspapers and present these new items of interest on the board in French before the hour begins. Some times the class knows more of the situation than the teacher. One of our staff was slightly embarrassed but really thrilled when, one morning some months ago after he had corrected the compositions on the board and they had been erased, he dictated the following sentence: "Monsieur Laval est dans une situation dangereuse." (Monsieur Laval was prime minister at the moment.) Whereupon the class exclaimed: "Il est déjà tombé!" The class had seen the morning paper but the teacher had not. The recent strikes in France had been discussed by one elementary class this spring and suddenly one morning Columbus was in the midst of a streetcar strike. I visited an elementary class that first morning and because of the unexpectedness of the strike not more than half the students were present. I was interested to see that half of those who were in the room had started their morning composition with a discussion of the Columbus strike. Another illustration of the students' wit and interest in material of this type was brought up when a Spanish class was using a text written before the present

Spanish revolution. In that text Spain is described as having the capital at Madrid. When they came upon that lesson several of the students responded, "España tiene dos capitales." I need not point out that the change in frontiers of Europe in the last few years has made the study of European geography very interesting to our beginning students.

The technique which we use here makes a classroom an interesting place for the student. He spends a greater part of the hour in the first two quarters at the blackboard. He is constantly taking an active part in the classroom procedure. He is being constantly stimulated to think, to analyze, to reason about the language he is studying, its forms and its use, and also about important historical facts. It is not merely a question of learning by rote. It is a question of taking known facts and seeing if the student can deduce other unknown facts to add to the known ones. With this technique the grammar is introduced to the student before rules are formulated about it. The students are encouraged to formulate as far as they can, rules of their own. That is genuine research for them. Not too much time is used this way, and I am sure the average teacher will be surprised at the intelligence of his class and the ability they will show in the formulation of principles of grammar. Of course, once a student has used the grammar and then formulated his own rules about it, corrected and checked by the teacher, he will remember the principle much longer than if he reads it in a book first and then is given a series of examples illustrating the rule. Our experience clearly shows that this approach teaches a student to read more quickly and more thoroughly than if he merely reads and does no hearing, pronouncing, or writing of the language. That I think is due to the fact that the language is presented to his mind in several different ways and not merely through the eye. Also, it does something else which is often neglected in our modern education, that is, the ear is developed and made to serve as a means of learning. That is important in the study of languages because all of us first learned a language by hearing it—not by seeing it. Furthermore, all languages were developed by people who could not read or write and therefore who formulated them by hearing and speaking them.

The examinations which we give at the end of the first quarter include the following items and I shall briefly discuss them in order that the teacher may see that at the end of the quarter the student has been developed along various lines.

1. *Composition*.—A free composition which the student must write in class within fifteen minutes. The topic is selected after the class enters the room, but it is chosen from among topics that have been discussed during the quarter.

2. *Aural comprehension*.—The teacher reads to the class a list of questions in the foreign language dealing with the history, geography, and literature of the country. These are read at normal speed and the student may answer in two or three words, sometimes possibly one word. This

serves to test the student's comprehension of the language and his knowledge of the facts about which the questions are built.

3. *Dictation*.—We usually have a dictation of eight to ten sentences containing one hundred words. The student must write down exactly what he hears. This, of course, tests the student's ability to hear complete sentences in French or Spanish spoken at a normal speed and also his ability to write down what he has heard.

4. *Functional grammar*.—The student is given an opportunity to show his knowledge of the use of grammar usually in sentences. We do not ask the student to give answers about grammar in technical terminology. He is confronted with the problem of using the correct constructions in a series of sentences.

5. *Reading*.—The student is given a selection which he has never seen before. This is usually composed by the staff in order to bring out the vocabulary, grammar, and other points which have been developed during the quarter. There is, however, at times a selection taken from some well-known work. The form of the reading test is as follows: the student is given the mimeographed text on which is based a very searching analysis expressed in questions in the foreign language. These questions are so phrased that the student must know exactly what a given part in the text means. This part of the examination is very searching. The student must know exactly what the text means. He may write his answers to the questions in English if he so desires.

The technique thus far described in this article has certain additional characteristics which should be emphasized, one of the important ones being that the use of English is reduced to a minimum in the class. English is always used whenever it is necessary or whenever it is the quickest and most effective way of solving a problem. In the sentences given to illustrate the technique there will be no difficulty in understanding, and therefore English should not be used to translate words or sentences. Space does not permit the printing of exercises of various kinds, questionnaires, etc., which are used to fix more firmly in the student's mind the vocabulary and grammar, as well as the facts of the lessons. These exercises as we at Ohio State use them do not have any translations from English to the foreign language or from the foreign language to English. In other words, we avoid moving from one language to another as much as possible. The student becomes accustomed to thinking in the foreign language when in the classroom. Consciously or not, he associates the French or Spanish classroom with the hearing, saying, and writing and thinking in the foreign language. The foreign language class thereby becomes one of the most distinctive, if not the most distinctive class which he attends. Students talk about this technique outside of the classroom. They compare it with the way they have learned other foreign languages. They thoroughly enjoy it and become enthusiastic about it.

Attention should be called to the fact that with this type of teaching the student has no opportunity to become bored. He is on his feet most of the time, actively taking part in the recitation throughout the whole period. He is being subjected to a test with every sentence. This type of recitation removes the necessity for time-consuming tests which all students dislike. They soon realize that every lesson is a review of some of the material they have had, as well as an exploration into new fields of grammar, vocabulary, and ideas. The good teacher will slightly vary the procedure as soon as the students are able to follow the variations of the earlier stages of the technique. Nearly all students become interested in the ideas presented, so much so that many of them work overtime in following up suggestions that come from the classroom work. We have had students in elementary French, who were taking courses in certain of the social sciences at the same time, say that they got as much stimulation from the French course as they did from the course in social science, from the point of view of ideas.

Some teachers have objected to dictation, particularly in the early stages, on the ground that the student writing a sentence makes mistakes and that those wrong forms tend to remain in his memory. This is not a valid objection, because other techniques will present weaknesses of greater import than this. For example: if the student sees the sentence before he hears it, his pronunciation is always affected by the fact that he is accustomed to pronouncing certain combinations of letters in a certain fashion, namely as if they were English. In other words, if the sentence is seen first, the pronunciation is unquestionably defective. One could show that each technique has in it certain qualities which can lead to error. However, since in the technique under discussion any mistakes are quickly corrected and very consciously corrected by the student who made them, I think that this objection has no great validity. It has so many other advantages that this objection is of minor importance.

If we may summarize the results which we have been able to achieve over a period of many years in the use of this method, they might be stated as follows:

The student has learned to understand, to write, to speak, and consequently, he is able to read simple French and Spanish at the end of two quarters. While the main objective is to teach the student to read the foreign language, we have found by actual experience that we can teach him to read it more quickly, more accurately, and therefore more effectively by developing to a certain extent his ability to understand, to speak, and to write the foreign language. Any one who has learned a foreign language merely by reading, or perhaps by what should be more accurately termed translating, finds that he soon forgets that foreign language unless he keeps constantly at it. If, however, he has developed, if only to a slight degree, his ability to pronounce, understand, and write the language, it will remain in his memory long after formal instruction has ceased.

You Can Wake Them Up in French

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(*Author's summary*.—To wake up his French classes, the ideal teacher should be well versed in every phase of French language, literature, and life.)

ACCORDING to a recent magazine writer the average city high school **A** is as immoral as a house of prostitution. Note that I say "as" and not "like" for the immorality consists in giving something for nothing, since the immoral bequest comes in the giving of unearned grades and diplomas to students who either have not studied or who as morons are incapable of brain work in the classroom. He needn't have restricted his charges to the high school. We all know that many coeducational state universities and colleges find their chief *raison d'être* as undergraduate social clubs or matrimonial bureaus. State laws often demand that the state university receive any candidate who presents the high school diploma and thus the dead wood is passed on by the high schools and takes on a most astounding country club form of mental life in college circles. The same writer divides students into choice spirits, dullards, and the moderately intelligent but highly indifferent middle class. He knows that against stupidity the gods themselves are powerless, that the world will be saved by the brilliant, but finds the middle class blameless in its indifference and imperviousness to learning. Why study what does not and never will touch your life, he argues with an avalanche of cases and then comes to the conclusion that teachers who waste time on a mob of indifferent minds should be even greater social outcasts than their pupils and certainly do not earn their salaries. He taught for five years and then went into medicine. However, he never learned the lesson that it is a teacher's first duty to make his students see that his subject can touch them closely, that it is perfectly possible for him to arouse interest, and that only by doing so can he earn his money.

It took me twenty years to acquire this elementary principle. After college I got a position in a country high school to teach anything the other teachers didn't want to teach. My work ranged from Greek to elocution as it was then called. It also included physics, but was mainly French and English. I had to work so hard myself that I couldn't help understanding the troubles of the boys and girls in my classes, but those were Latin and Greek days and the virtue of knowing how to study was not unknown. However, at the end of two years many disliked me cordially, so that when my grandmother providentially died leaving me \$1300 I lit out for Paris and stayed in Europe three years, working to perfect my speaking of French and my knowledge of French life. I was often a super at the Paris opera, I heard lectures at the Sorbonne, I lived with a French law student who never went to lectures and a pharmacy student who always did, but

whether they did or didn't, they always talked superb French and made fun of mine and every Sunday we walked miles out in the country, returning with bunches of lilac or mistletoe or holly or broom according to the season to wave above our heads as we moved through the railway station crowded with other Sunday excursionists also waving country bouquets and turning the dingy station into a virgin's bower. Every Saturday evening and many others we went to the theatre, standing in line an hour beforehand at the box office and forever talking of life and literature. Never of athletics. I grew to be ashamed to mention the name of Victor Hugo. It was more anathema to my companions than the Pansy books would be to Harvard students of today, if they had ever met them. True "pansy" books they would call them. "You have to be an American to read *gaga* stuff like Victor Hugo when there is *Madame Bovary* to read," the law student would remark, and I would blush as though convicted of a youthful error, as indeed I was. It took me some time to get his point of view but I still maintain that there is no better book to read in class with young French students than Victor Hugo's *Ninety Three*. You can conquer a class with it every time. And this is going to be a story about conquering indifferent classes. One night we discussed Faguet's idea that you had to "waste" time in the classics in order to acquire a good French style. Perhaps I'm all right in wasting my time with you, I thought to myself, in order to know France. I had occasionally had twinges of conscience because I was having such a good time learning French. Was it right to cut an 8 o'clock lecture on Boileau when I had been out all night at the Paris Halles? Should I not be working on the Latin of Roman soldiers or on old French literature? Doctor's degrees forty years ago were notoriously hard to come by, though there was a rumor that in Halle, Germany, the train stopped twenty minutes for refreshments and the taking of doctor's degrees. If I were to be a good French teacher, an ambassador of France, as it were, perhaps I was not wholly wasting my time in my *flâneries* with my French friends. Anyway, I knew I was getting more intellectually alive in Paris than I had ever dreamed possible in my conventional, prescribed and circumscribed Y.M.C.A. college life where all talk was of athletics, God, and the ladies, and no student knew the difference between Louis XIV and Louis XVI unless he was preparing for an examination the next day. A year in Bordeaux at a French Protestant boarding school helped clinch my speaking French and my knowledge of French life. I was one of two "pions." That means I was with the boys every minute in the study room and saw to it that they studied with results that would show in coming recitations. I went to walk with them on Thursdays and Sundays, tried to make them behave like Christians during meals and recreation hours, in short I was an elder brother to the crowd. I even delivered them at the Church door on Sundays with Sunday School lessons guaranteed perfect. They liked me, undertook my education in wine, and promised not to scuff their feet

while I was asking the blessing, if I would let them have my share of the table wine which I, as a New England disciple of Rousseau, didn't drink. Sour, vinegary stuff I thought it. The boys, too, admitted that it was, but even at that they found it better than water. After a year in Germany I came back to America leaving all my grandmother's money in Europe except forty-six cents. Then came the awakening. No high school outside New England wanted French. All were pan-Germanized. No college wanted a man without a doctor's degree. I had to roam westward to a private school in Cincinnati to pass on my French and there boys wanted it only to pass examinations for Harvard, Yale, or Princeton. Of course they would study in the last year before college anyway. You don't have to teach when you are a tutor.

I had to get a college position in the far west to learn the art of teaching. It was in what used to be called an agricultural college and now is known as a state college. I immediately discovered it was trying to be a Harvard in the wilderness, but in reality was a high school, with a few junior college corollaries. I stayed there over thirty years and by teaching learned to teach, learned that the indifferent could be awakened, that interest could be kindled, that French could touch the daily life of each and all.

Of course at the outset I had to give my students some good reasons for taking French. They could not get a doctor's degree anywhere without a reading knowledge of French. The French, the Germans, and the English-speaking people were running the world. They had the ideas and the power. Every time we opened our mouths we let out bad German or bad Latin, that is Saxon or French words. Clear-cut French would help lip lazy Americans. It would help us in *Sprachgefühl*. I told them there would be drudgery, of course, that was the law of life, especially of education, that you have to work your way to gain a crown, but I promised them some good times on the way. And then the dogs of war were let loose. The first good time came when I gave them the French proverb about every man's having two native lands, his own and France besides. That started a free-for-all fight. France meant nothing to them. Why should an American have a home coming feeling when invading France at any time. The very names of Pasteur, Lafayette, Rousseau, Montesquieu, and Binet began to convince them. Why, thanks to Rousseau their teacher was a monkey to amuse them and would never teach them anything they could neither understand nor enjoy. And then I rammed the lesson home with Manet, the apostle of light; and Debussy, of sound; and L'Enfant who had laid out Washington. Then came the day when I passed crackers and cheese, a delightful interlude in our monkey morass; Roquefort, of course, made with sheeps' milk and mouldy bread, a cheese that could be made anywhere in France, but ripened in only one place in the world, in certain caves in central France, of which the Kraft people controlled the output of one; Roquefort, that the Danish imitated pretty well with cows' milk in their Danish blue cheese

and Americans very poorly with cows' milk in western Pennsylvania. I became a good French adjunct of the college dairy department, also of home economics. Most of the students smacked their lips over the cheese and forever after remembered the words, *fromage de Roquefort*, if nothing else. They had, too, Americanlike, a gigantic respect for a French product that brought in eleven million dollars a year and many resolved to discover a cave in America where it could be ripened. Why not Mammoth Cave in Kentucky? They had me there. I didn't know. I aroused the same interest in French perfumery when I anointed the back of each co-educational hand with pure mimosa perfume from Grasse and suggested they make perfumes from the *pinus edulis* that grew on their mountains, or from the lavender they didn't grow, but could easily. They were a bit contemptuous of my suggestions, but they listened and forgot sex and when the bell was going to ring. Equal success with French jewelry, French book binding, French Brittany and Sevres china, French benedictine (I served only glasses and an empty bottle), French rosaries that came from a factory in Saumur that made rosaries for Buddhists, Mohammedans, and Roman Catholics with equal profit and tolerance. The class lived on the Utah road to the Yellowstone. Their state had been in the tourist business for decades, but still had no distinctive artistic souvenirs to sell. Why not make rosaries from native seeds, I suggested. Or sell cowboy quirts and spurs, or recreate pioneer furniture. That would be worthy of agricultural college students. And then they told me they were not "ag" students and didn't want to be. They wanted to be college students. They were too young to create. And I realized for the hundredth time the truth of what the animal husbandry department had told me, that nothing is so contemptible as a "dual-purpose critter." You've absolutely got to be either a beef or a milk "critter," nothing but one or the other, and by the same token a college must be either professional school, trade school, or literary college. You can't mix the types together and have them respect each other. Apparently you've either got to waste much time, European fashion, in literature or science in order to ripen late and well, or you've got to plunge right into practical life, without any background. How the purely literary college would have despised my teaching! But it had the merit of waking up the students and making lovable things as well as grammar stick in their minds.

We also played games once a week, an admirable exercise in the use of adjectives when we played Impertinent Questions, for all would hoot at any boy who would call himself "*la plus intelligente de la classe*" or any girl who would arise and declare that the cards showed her to be "*le plus joyeux de tous*." Also superb training in thinking in French on the spur of the moment. Music touches the lives of nearly every one and it helped, too, in awakening my French students. The very first week after the storm and stress of new sounds and grammar drudgery they learned to sing "*Vous*

dansez, Marquise" and looked into the lovely world of Watteau and the eighteenth century in France. Later came the Savings Bank song, the "*Tire Lire*" that the girl who wants to marry shakes, hoping to get enough to buy a wedding outfit. French songs held them even better than French cheese or French games and when we ended with Carmen's provocative call to her lovers they began to be equipped to handle any sex interlude that Heaven might cause them to stumble into. But the day when I held the class in the hollow of my hand and they didn't spill out for a second was when I told them how I had once interviewed Calvé, the greatest of all Carmens, after a concert in America, and how she invited me, because I was a teacher at an agricultural college, to visit her on her farm in central France, how I knocked at her door one day and she opened two bottles of champagne, cut a cake, called in her colonel brother and six opera pupils, and how we talked about her six hundred Lanzac sheep that were milked twice a day to help make the Roquefort cheese, and about the education of women; how she showed me her oxen and told me her farm manager made fifteen per cent off the farm and paid her only three, and best of all how a French Russian-American girl from Kansas, only sixteen, sang for us the famous aria from *Louise*. And then the class learned the aria by heart, bit by bit, quivered with its feminine joy, shuddered at its Greek fatalism, rejoiced in its triumphal Shavian tone, tried to sing it themselves, cheating on the high notes, listened to a record by Lucrezia Bori and criticized her French accent. That was my big day. That one day alone should convince the *Forum* writer that song and dance and *realien* can make a subject like French touch every student and make him want to learn it in spite of the drudgery, can even glorify the drudgery. He was right in saying that most of the high school subjects do not touch us nearly, but he should have gone further and said that a teacher who is worth his salt or his salary can make any subject in these resourceful radio-filled days touch the lives of his pupils. But then he wouldn't have had any article to write. My wasted time in France stood me in good stead in teaching French.

And journalism helped, too. To learn my French I had had to be interested in other people and that is the best possible preparation for newspaper work. I even taught a class in journalism for twelve years along with my French in order to show the joy of squeezing human oranges and getting a bit of human interest out of each that might be worth money. It is a course that every prospective teacher should take for it shows him the practical value of Christianity and good breeding. You take an interest in your fellow-man and the bread cast on the waters may come back to you wrapped up in a check. Even a high school child can see that and wake up to the business value of ideas, events, adjectives, and an individual style.

I am glad I prepared to be an ambassador from France in the American

college classroom by so-called "wasting" much time in the land of triple Gaul. Some might wonder why I did not make a doctor's degree while I was about it and teach in something better than an agricultural college, and I explain to them that had I done so I should have been a dual-purpose critter, the most abhorrent thing in nature. Good males, good females, good teachers, they alone inspire respect and are worth their salt. I should have been as contemptible as an agricultural college, a trade college, trying to be a Harvard, when God and Senator Morrill meant them to be nourished on bread, cheese, and kisses that tickle the mind.

The Vocabulary of Sports in French

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(*Author's summary.*—As French dictionaries and textbooks pay but scant attention to the vocabulary of sports, the lists of sport terms given below are a modest attempt to make such material available to teachers and to sport-loving students.)

THE writer has compiled the following sports vocabularies, believing that they will be of interest not only to teachers and students of French, but also to devotees of the sports in question—baseball, basketball, and hockey. During his teaching experience he has found students to be very much interested in learning French sports terms and in seeing the adaptation of familiar French, English, or American words to the French sports vocabulary. French dictionaries are of little help, as they either do not list recently coined sports words or do not show the extension of the meaning of long-existent French words to cover the requirements of modern sports. Consequently, it has been necessary to make a detailed study of newspapers, sporting goods catalogues, and rule books in order to obtain an extensive current vocabulary.

Two of the sports, basketball and hockey, are now enjoying a certain popularity in France, while baseball is still comparatively unknown, although it enjoys great vogue in Canada, as does hockey, particularly in the provinces of Quebec and Ontario.

The following items concerning the early development of basketball in France may be of interest. It was first introduced in France in 1893, only one year after its creation at Springfield, Massachusetts, by M. Rideout, teacher at the Union Chrétienne de Jeunes Gens in the rue de Trévise. The first basketball club was founded in 1894 and tournaments were held in Paris annually for a number of years. However, it received but little recognition outside of the capital until the World War, when hundreds of American Y.M.C.A. directors serving in France taught the game to the French "poilus." These converts spread the game throughout the country and it is now recognized as a sport by the Fédération Française d'Athlétisme and is controlled by the same organization. Until recently the game has been played on open stone-paved or graveled courts, the covered wood surface court being a comparative rarity. The game is now spreading rapidly and championship games are now the rule. Several years ago such a game was played on the earth surface of the Arènes de Lutèce in Paris, a modern spectacle in an ancient setting.

Hockey is a major sport in Canada, the principal colleges forming a league whose championship team competes with the representatives of the American College Hockey League. In the field of professional hockey there are three major league clubs in eastern Canada: the Maple Leafs, the

Maroons, and Les Canadiens. Many of the players on these teams are French Canadians.

Baseball likewise is very popular in Canada. Montreal and Toronto have clubs in the International League, and the Canadian-American League has a strong foothold in the province of Quebec.

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LE HOCKEY

Le hockey, Le gouret—hockey
 Le jeu—game (sport)
 La partie, La joute—game
 La partie nulle—tie game
 La ligue—league
 Le club, club L'équipe—team
 Le co-équipier—team mate
 Le gerant—manager, coach
 L'instructeur—coach
 Le joueur—player
 La patinoire, La piste—rink
 Les patins—skates
 La rondelle, Le palet—puck
 La bande—sideboard
 Le bâton de hockey (gouret)—hockey stick
 Le talon—heel (of the stick)
 Le manche—handle (of the stick)
 Le but—goal
 Le filet—net
 Le code—code of rules
 La règle, Le règlement—rule
 L'as, L'étoile, La vedette—star
 L'arbitre—referee
 L'assistant—umpire
 Le chronomètre—timer
 Le marqueur de points—scorer
 Le contrôleur de punitions—penalty judge
 L'arbitre de buts—goal judge
 Le but, Le garde-but, Le gardien de buts—
 goal keeper
 Le sifflet—whistle
 Le chronomètre—stop watch
 Le gong, La cloche—bell
 La période—period
 L'intermission, Le repos—time-out
 Le score, Le pointage—score
 Le point—goal (point)
 Le jeu d'ensemble—team play

La ligne de but—goal line
 La défense—defense
 La zone de défense—defense zone
 La zone neutre—neutral zone
 La zone d'attaque—offensive area
 La ligne d'attaque—forward line
 La défense—defense man
 L'aile droite, gauche—right, left wing
 Le centre—center
 Le remplaçant, Le substitut—substitute
 La chambre des joueurs—dressing room
 La clôture, Le banc du pénitencier, Le
 banc des punitions—penalty bench
 Encourir une punition—incur a penalty
 La punition majeure, mineure—major,
 minor penalty
 L'amende—fine
 La suspension, L'exclusion—suspension
 La lancer de punition—penalty line
 La mise au jeu—face-off
 Attaquer—attack
 Figurer dans une partie—take part in a
 game
 Figurer sur l'alignement—be in the line-up
 Pratiquer—practice
 Passer, Lancer—pass
 Scorer—score
 La passe—pass
 Compter un point, Faire un point, un but—
 score a goal
 Hors-jeu—out of play, out of bounds
 L'assist—assist
 Changer de but—change goals
 Demeurer sur la glace—remain on the ice
 L'infraction aux règles—infraction of the
 rules
 La passe en avant—forward pass
 Tuer le temps—“stall”

Le carré d'avant-but—goal area	La jambière—shin-guard
Le coup barré—cross-check	La coudière—elbow pad
Allouer un point—allow a goal	Le bracelet—wrist supporter
Remporter une victoire—win a game	La chevillière—ankle supporter
L'uniforme—uniform	Les bourrures de bras et épaules—arm
Les chaussures—shoes	and shoulder pads
Les bas—stockings	Les gants—gloves
La toque—toque	Le masque—mask
Le chandail—sweater	La casquette—cap
Le tricot—jersey	Le ruban gommé—friction tape
Le pantalon, <i>La culotte</i> —pants	On-side—on-side
Le plastron—body-protector	Off-side—off-side
La genouillère—knee-pad	

LE BASKET-BALL

Le basket-ball—basketball	Le filet—net
Le jeu, <i>Le match, La partie</i> —game	Le signal
Le ballon—ball	Le shot
La vessie—bladder	Le shot d'une main—one hand shot
L'entraîneur—coach	Le shooting
L'entraînement—training	La passe—pass
L'équipe (f)—team	La faute—foul
L'équipier—member of a team	La violation
Le co-équipier—team-mate	Le lancer franc—free throw
Le terrain, <i>Le court</i> —court	Le contact personnel—personal contact
Le joueur—player	Le dribbling—dribble
Les joueurs novices—"green" players	Le panier—basket
Le capitaine—captain	Le but—goal
Le gérant—manager	Le point, <i>La boucle, Le shot haut, Le lancer haut</i> —arch shot
La période—quarter, period	La bande—backboard or angle shot
La période supplémentaire—over-time	Le blocage—blocking
Les deux mi-temps—two halves	La défensive formée des cinq joueurs—five-man defense
La mi-temps, <i>L'intermission</i> —half-time	L'offensive
Le repos—timeout	La balle manquée—missed ball
L'arbitre—referee	Jouer sur un terrain—play on a court
Le sifflet—whistle	Pratiquer—practice
Le gong—bell	Mettre le ballon en jeu—put the ball in play
Le chronomètre, <i>Le compte-secondes</i> —stop-watch	Sauter—jump
Le chronométreur—timer	Taper le ballon—tap the ball
Le marqueur de points, <i>Le compteur</i> —scorer	Esquiver l'adversaire—"shake off" one's guard
Le centre—center	S'emparer du ballon—get hold of the ball
L'avant gauche, droit—left, right forward	Manier le ballon—handle the ball
L'arrière, <i>Le marqueur</i> —guard	Lancer le ballon, <i>Faire une passe</i> —make a pass
Le remplaçant—substitute	Faire un shot—take a shot
La ligne du centre—center line	Essayer un but, <i>Essayer un panier</i> —try a shot
La ligne de fond—end line	Shooter—shoot
La zone du but—goal zone	
La ligne de lancer franc—free throw line	
Le panneau—backboard	
Le but, <i>Le panier</i> —basket, goal	

Faire une bande—take a backboard angle shot	Rester en place—remain stationary
Faire une boucle—take an arch shot	De pied ferme—stationary
Faire le panier—make the basket	À la course—on the run
Faire des points—score some points	Suivre le coup—follow the shot
Le shot haut—high shot	Biaiser—weave
Prendre l'offensive—take the offensive	Entraîner les joueurs aux passes—train players to pass
Sur la défensive—on the defensive	La passe courte, longue—short, long pass
Briser la défensive—break through the defense	La passe en zig-zag—zig-zag pass
Marquer—guard	La passe basse—low pass
Marquer étroitement—guard closely	La passe de côté—side pass
Marquer par derrière—guard from the rear	La passe par-dessus la tête—overhead pass
Éviter un adversaire—dodge an opponent	La passe d'une seule main—one-hand pass
Mettre un adversaire hors de sa place—draw an opponent out of position	La passe à hauteur d'épaule—shoulder-high pass
Dribbler—dribble	La passe à hauteur de poitrine—chest pass
Pivoter—pivot	La passe au bond—bounce pass
Lancer—throw, pass	La passe avec les mains sous le ballon—underhand pass
Attraper—catch	L'uniforme (m.)—uniform
Passer—pass	Le maillot—jersey
Courir avec le ballon—run with the ball	La culotte—pants
Rebondir sur le terrain—bounce on the court	Les bas—stockings
Feindre de lancer—"fake" a pass	Les souliers, Les chaussures—shoes
L'essai pour un but—try for goal	Les chaussures à semelles de caoutchouc épais et à cellules—suction shoes
Changer de buts—change goals	La coudière—elbow pad (guard)
Bloquer—block	La genouillière—knee pad (guard)
Hors des limites du jeu—out of bounds	La chevillière—ankle supporter
Retomber du panneau—rebound from the backboard	Le bracelet—wrist supporter
Jouer homme contre homme—play man for man	Le score, Le pointage—score
Être en mouvement—be on the move	Mener d'un point—lead by one point

LE BASEBALL

Le baseball	Le gérant—manager
La balle—ball	L'arbitre—umpire
Le bâton—bat	Le marqueur de points—scorer
Le gant—glove	Imposer une amende, une suspension—fine, suspend
Les majeures (f.)—majors	La manche, L'inning (f.)—inning
Les mineures (f.)—minors	Le champ intérieur—infeld
L'équipe (f.)—team	Le champ extérieur—outfield
Le club	La batterie—battery
Le capitaine—captain	Les buts, Les coussins—bases, sacks
Les joueurs locaux—local players	Jouer—play
L'équipier—member of a team	Infiger une défaite aux Giants de New York 7 à 6—Beat the N. Y. Giants 7 to 6
Le co-équipier—team-mate	Battre le Montréal par 7 à 1—beat Montreal 7 to 1
La partie, La joute—game	La série mondiale—world series
Le stade—stadium	
La foule—crowd	
Le programme double—double-header	

Au score de —by the score	Faire courber —curve
Remporter la victoire par 9 à 7 —win 9 to 7	La balle rapide —fast ball
L'avance de quatre parties —lead of four games	Le strike
Prendre le dessus —take the lead	Améliorer son contrôle —improve his control
Pratiquer —practice	Donner une passe à —to "pass", give a base on balls to
Blanchir le club —shut out the club	Le lanceur se réchauffe —pitcher is "warming up"
Figurer sur l'alignement —be in the line-up	Aucun de retiré à la septième —none out in the seventh
L'étoile —star	Le but volé —stolen base
Le receveur —catcher	Le but sur balles —base on balls
Le lanceur —pitcher	Le temps de la joute, La durée de la joute —time of the game (elapsed playing time)
Le lanceur droitier, gaucher —right hander, south paw	Le résultat par manche —score by innings
Le lanceur gagnant, perdant —winning pitcher, losing pitcher	La balle passée —passed ball
L'as des lanceurs —star pitcher	Le mauvais lancer —wild pitch
Le premier but —first base (man)	Laisser des coureurs sur les buts —leave runners on the bases
Le joueur de premier but —first baseman	Laissés sur les buts —left on bases
Le deuxième but —second base (man)	Retirés au bâton —strike-outs
Le troisième but —third base (man)	Accumuler un total de 14 hits —make a total of 14 hits
L'arrêt-court —short-stop	Causer le retrait de, Mettre hors-jeu —put out, retire
Le voltigeur gauche, centre, droit —left, center, right fielder	Attraper une balle —catch a ball
Le champ gauche, centre, droit —left, center, right field(er)	Forcer un point —force in a run
Au champ —in the field	Fut retiré au second sur le coup de —was forced at second by
Le hit	Une balle haute, Une chandelle —a high fly
Le coup simple, Le simple —single	S'emparer d'un coup —catch a long fly
Le sacrifice	Points comptés sur coups de —runs scored on hits by
L'erreur (f) —error	L'assist —assist
Le deux-buts —two-bagger	Le double-jeu —double play
Le trois-buts, Le triple but —three bagger	Hits contre —hits off
Le home-run, Le coup de circuit —home run	L'apparition au bâton, Le voyage au bâton, Le voyage au marbre —time at bat, trip to the plate
Frapper —hit	Le dugout
Frapper pour le circuit —hit a home-run	La chambre des joueurs —players' dressing room
Le coup sûr —safe hit	Le foul, La balle à faux —foul
Le gros frappeur —slugger	Le lanceur de relève —relief pitcher
Frapper pour une moyenne de .395 —hit for an average of .395	La clôture du champ centre —center field fence
Le point —run	Frapper en lieu sûr —hit safely
Enregistrer des points —score some runs	Frapper dans les mains de —hit into the hands of
Faire un deux-buts —hit a two-bagger	
Lancer contre —pitch against	
Débuter sur le monticule —start on the mound	
Allouer trois coups sûrs —give three safe hits	
Tenir un club à deux hits —hold team to two hits	
Le lancer —pitch	
La courbe —curve	

Se faire retirer sur un roulant—be retired on a roller	Le frappeur d'occasion—pinch hitter
La boîte—box	Le bunt
Voler le deuxième but—steal second	La ligne du premier but—first-base line
Le champ intérieur—infield	Frapper à gauche—hit to left
Le fly	La Triche—balk
La balle roulante, Le grounder—grounder	Le plastron—chest protector
	Le masque—mask

The following newspaper accounts of baseball, basketball, and hockey games may be of interest:

BASKET

France-Suisse

Samedi soir, au "Skating" de Génève, s'est déroulée la première rencontre France-Suisse. Le match s'est terminé sur une nette victoire française: 39 points à 19.

La première mi-temps fut égale, sinon à l'avantage des Suisses. Ceux-ci, très athlétiques, firent preuve de plus de cohésion; ils imposèrent la rude manière américaine, ce qui ne pouvait que réussir en face de notre défense, la plus petite et la plus légère qu'il nous soit possible de constituer.

Au repos, les Helvètes menaient d'un point (15 à 14).

À la reprise, l'équipe française, mieux soudée, profita de la défaillance adverse. Nos arrières, enfin libérés de l'unique souci de défendre, lancèrent contre-attaque sur contre-attaque: la grande adresse de nos avants fit alors le reste. Le score final (39-19) est assez éloquent pour qu'il soit bien utile de le commenter.

Depuis 1928, nos voisins ont réalisé de véritables progrès. Le capitaine de leur "cinq," Cuciri, peut être considéré comme un joueur complet.

Leur défense est solide et a prouvé qu'elle constituait une barrière difficilement franchisable, tant que le souffle ne leur fait pas défaut.

C'est d'ailleurs ce manque de fond qui constitue le grave défaut de l'équipe tout entière. On peut aussi reprocher aux avants suisses de n'avoir pas marqué Sabourdy et Roger, Burnel, lorsque ceux-ci passèrent à l'attaque.

Du côté français, une grosse faute initiale fut commise en laissant Hell sur la touche. Si l'on voulait donner plus de cohésion à l'attaque en laissant F. Roudbler aux côtés de son frère, et ce pour deux raisons: D'abord parce que le joueur de la S.A.M. lui est supérieur dans l'art de la distribution et qu'il possède, ensuite, une plus grande expérience des terrains couverts.

Mais c'est une habitude, chez nos sélectionneurs, de faire du meilleur joueur, un remplaçant.

Telle qu'elle fut constituée, notre attaque a prouvé qu'elle était incapable de forcer une défense décidée, tant qu'elle était livrée à elle-même. Et pourtant les moyens athlétiques des mulhousiens étaient pour le moins égaux à ceux de leurs adversaires directs.

On peut se demander, avec une certaine anxiété, ce qu'il serait advenu, si les Suisses avaient tenu l'allure initiale—*Sporting* (Revue), Paris.

LES CUBS ONT UNE PARTIE D'AVANCE

Ils Gagnent Contre les White Sox la 3^e Partie de la Série de Championnat

Chicago 9. Larry French, vétéran lanceur gaucher des Cubs a fait gagner son équipe contre les White Sox hier par 4-1 dans la 3^e partie de la série pour le championnat de la ville de Chicago. Les Cubs ont maintenant l'avantage de deux parties contre une.

Une foule de 10,000 amateurs vit French limiter les White Sox à quatre coups sûrs. Il empêcha ses adversaires de compter un point jusqu'à la 8^e inning. C'est alors que Jack Hayes frappa un home run.

Thorton Lee commença la partie pour les White Sox mais il fut remplacé à la 6^e manche. Il accorda quatre points, neuf hits et trois buts sur balles.—*La Presse*, 9 octobre.

LE CHICAGO TIENT TÊTE AU DÉTROIT

Detroit, 31. Les Red Wings de Détroit ont perdu une belle avance de 2-0, ici, hier soir et ont terminé leur partie avec les Black Hawks de Chicago au score de 2 à 2. Les Red Wings ont encore à remporter une victoire en huit parties consécutives.

Environ 8,000 spectateurs, la plus petite foule de la saison, ont vu la partie.

Dominant le jeu pour la première moitié de la joute, les Red Wings ont fourni une superbe exhibition pour prendre une avance de deux points. Le retour d'Ebbie Goodfellow dans l'alignement a considérablement aidé le Détroit.

Alex Motter compta à la treizième minute de la première période et Syd Howe scora le deuxième point du Détroit une minute et 28 secondes après le début de la deuxième période.

Comme Normie Smith jouait une partie sensationnelle, les Red Wings paraissaient devoir remporter la victoire, mais le gérant Bill Stewart du Chicago se servit continuellement de cinq hommes à l'attaque dès la deuxième période et Detroit n'a pas pu tenir son avance.

Paul Thompson compta le premier point du Chicago à la troisième période après un lancer de Mush Marsh dans les filets de Smith et Louis Trudel égalisa le compte environ trois minutes plus tard.—*La Presse*, 31 décembre 1937.

Using Films and Slides Effectively

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(*Author's summary.*—A brief discussion of techniques in the utilization of films and slides in teaching modern languages.)

HOW can a foreign language instructor best employ slides and films? This problem today offers an outstanding challenge to research workers. From considerable experience of general nature during the past five years we know that visual aids have a certain amount of indisputable value in motivation and in teaching civilization. Sound films undoubtedly are also helpful in pronunciation work and in accustoming students' ears to the normal patterns of foreign speech. Interesting claims have furthermore been made for the use of slides and films in teaching vocabulary and composition. This much is rather generally accepted, and indirectly confirmed by precise experimental work on the effectiveness of visual aids in other subject fields. Nevertheless there is a notable need for rigidly exact and objective investigation of visual methods of modern language instruction.

In the meantime, it is the purpose of this article to discuss briefly the visual techniques which have been developed thus far, in the thought that not only use but evaluation of the needed kind may ultimately be stimulated.

What do we know about the proper use of films and slides? First of all, when should they be employed? Under any circumstances only visual aids with immediately relevant subject matter should be used. Any class will gleefully welcome the prospect of looking at pictures for a period, but a view of visual aids as a catch-all entertainment is fatal to effective teaching. In general, visual aids justify themselves only by bringing reality itself nearer and replacing less meaningful verbal descriptions. Thus, pictures of foreign cities or sound films of normal foreign speech in native situations are valuable. On the other hand, a film lecture on phonetics is not necessarily superior to a similar treatment by an individual instructor with better knowledge of his class and its specific needs.

A common error is the use of too many visual aids at one time, with insufficient preparation and analysis. From five to fifteen slides or one or two reels of film are as large a dose as can be well assimilated at one session. It is also wise to avoid great diversification even within these limits. The use of visual aids should be carefully integrated with a unity of study so as to fill a definite function and to time the presentation for the psychological moment when they will be best received. Owing to the great demand for some films it is vital to plan and reserve well in advance.

Visual aids should be previewed and analyzed by the teacher so that

suitable points of emphasis may be selected and a pointed discussion developed after the showings. In addition to advance study of the topics covered by films, the actual projections should be preceded by a verbal introduction emphasizing the material to look for.

In using films to teach civilization, it is desirable to project the picture more than once, to get full absorption of its contents. A ten-minute travel film of Paris, for example, might best be shown once for a general impression and then repeated with frequent stops for discussion and analysis of individual scenes, during which the class might take notes. Later on it might even be shown again to serve as a quick review on which composition work might be based.

A number of clever procedures have been employed in teaching composition in a foreign language with films. Any silent picture which tells a simple and interesting story will serve excellently. The film is shown in short sections and as each scene is flashed on the screen the teacher calls attention to objects that may present vocabulary problems. The class suggests and jots down the appropriate words and descriptive expressions. Then, when the picture has been shown in its entirety, the students write the whole story of what happened, using, of course, the note material accumulated during the showing.

You can also get valuable composition work in this manner from travel films being used primarily for civilization study. If a film is lacking in interesting incidents the class may use the accumulated vocabulary material to write a general description or an exposition of personal impression.

On the whole, the number of effective variations of this procedure is limited only by the ingenuity of the teacher. If you have a bright class, you might appeal for imaginative narrations. Ask your students to pretend that they have been on a visit to the places pictured and have had an exciting adventure which they are to describe in French. They are often allowed the aid of dictionaries. Stimulated by the motivating impact of an interesting movie, such a group is likely to turn out enthusiastic and interesting work. A good set of slides, skillfully used in the same way, can often produce practically the same results, however.

Are current foreign theatrical films occasionally shown at places where your students can attend them? How can these best be converted into productive assets in your work? There are many who believe that these should not be organized as study experiences. "Let students enjoy them simply as contacts with foreign life and culture," it is argued. Unconsciously they will absorb the rhythms of speech, train their ears, and develop a liking that may carry over into post-academic years. If this is your own viewpoint you share it with many. Those who differ hold that advance preparation makes possible much greater benefit and enjoyment of foreign films. Such advance preparation is particularly valuable when the films

are not equipped with explanatory sub-titles in English. What are the best methods? For the large scale showings for high school students in New York City, teachers are supplied with advance copies of a short excerpt from the film dialogue. This enables them to go over any unusual problems in vocabulary or idioms so that at the actual performance the attention of students can be concentrated on the pronunciations and delivery. A loan of the dialogue script can usually be wheedled from almost any film distributor.

Another advance preparation device is to provide students with a set of questions to be answered after seeing the film. Furnishing these in advance enables students to focus their attention on interesting and valuable phases of the films which might otherwise have been overlooked. Care should be taken in any case to preserve the entertainment value of dramatic films by avoiding excessive analysis.

EDITOR'S NOTE.—The six film reviews which follow were written by Mr. Bernard. They are appended to his article because they seem pertinent to it.

FRENCH FILM REVIEWS

Le Roman d'un Tricheur (The Story of a Cheat). Written, directed, and acted by Sacha Guitry. English subtitles by John Erskine. Distributed by Gallic Films, Inc., Rockefeller Center, New York, N. Y. Première at the Fifth Avenue Playhouse.

Released in the United States as *The Story of a Cheat*, Sacha Guitry's film version of his novel of the same name is a scintillating and engaging morsel of Gallic wit. A young boy who has pilfered a few sous from the till in the family grocery store is punished by being forbidden to partake of the mushroom soup at dinner that evening. But the mushrooms prove to be toadstools and all the family die except the young scamp. Brooding upon the implications of this, the boy first questions the rewards of righteousness. Later, during his career in the fashionable hotels and gambling resorts of France, he finds that virtue is invariably responsible for his major troubles. The story of his resultant conversion to gambling and his experiences in the demimonde is frankly immoral but witty and highly amusing. Guitry tells the story himself, tongue in cheek, by means of a series of flashbacks and makes this difficult form of narration a notable personal triumph. Too sophisticated for many schools, *The Story of a Cheat* will prove a rarely entertaining choice for liberal and mature audiences.

Rothschild. Directed by Marco De Gastyne. Photography by Gaston Brun. Screen adaptation by Jean Guitton and E. R. Escalme. Acted by Harry Baur, Pasquali and Pauley. Subtitles in English. Distributed by Regal Distributing Corp., 729 Seventh Avenue, New York, N. Y. Première at the Belmont.

In the René Clair tradition, this mildly amusing French comedy satirizes the world of finance and big business. Based on a novel by Paul Lafitte, it presents Harry Baur in the rôle of a human derelict who happens to bear the name of Rothschild. Seized upon by a clever fellow tramp who sees this as a valuable asset, Baur is led away from the world of "flop-houses" to a life of ease. Arrested when he tries to charge food at a delicatessen, Rothschild impresses the police, who notify the real banking family. A secretary investigates and gives him two thousand francs. With this start the pair acquire a Hispano and enter upon a series of adventures which lead them to the control of a large banking syndicate. A slight love interest is provided by a young girl arrested for non-payment of her rent whom Baur makes his

secretary. There are several pricelessly amusing sequences, notably those in which Baur buys his Hispano while longing for a chunk of bologna and another in which the two tramps are entertained by orphanage officials who are anxious to obtain some of the Rothschild cash. On the whole, however, the picture lacks plot unity and strength of climax, failing to attain the level of the season's better imports.

L'Equipage (Flight into Darkness). Directed by Anatole Litvak. Music by Arthur Honegger. From the novel *L'Equipage* by Joseph Kessel. Adapted by Anatole Litvak and Joseph Kessel. Photography by Thirard. Acted by Annabella, Charles Vanel, Jean Murat and Jean-Pierre Aumont. Equipped with English sub-titles. Distributed by Frank Kessler, 1600 Broadway, New York, N. Y. Première at the Filmarte.

Anatole Litvak, the director of *Mayerling*, reveals again in this film his instinct for powerful romantic drama. A World War aviation story, its triangulation enmeshes a young gunner, his middle-aged pilot, and the pilot's youthful wife. Annabella, the wife, had met the gunner and fallen in love with him under assumed identity before he left for the front. The unusual friendship which develops between the two men as they face common danger, and the code of loyalty to *l'equipage* make the clash of motivations intensely dramatic. All this is superimposed upon the exciting background of events in a front aviation squadron in the World War. Colorful air battle sequences, Honneger's music, attractive photography and competent acting by Jean Murat, Charles Vanel, and Annabella add greatly to the effectiveness of the film. Although mature, the story is treated in unobjectionable fashion. In all, *Flight into Darkness* is recommended as distinctly better than average fare.

Grand Illusion. Directed and written by Jean Renoir. Camera by Claude Renoir. Acted by Jean Gabin, Pierre Fresnay and Eric von Stroheim. Subtitles in English. Released by World Pictures Corp., 729 Seventh Avenue, New York, N. Y. Première at the Filmarte.

In this film Jean Renoir deals sympathetically and penetratingly with the psychology of war. His characters are French prisoners of war and their captors—people in whom the war spirit takes on an added futility, while yet retaining its boyish quixotism. The story of their efforts to escape, to amuse themselves, and to keep up morale is one which enables Renoir to touch upon almost every phase of his subject. Perhaps most touching is Pierre Fresnay's portrayal of a young French nobleman whose attitude symbolizes the chivalric and medieval, now hopelessly engulfed. The successful escape of two prisoners, aided by a young German widow whose family has been already sacrificed to the German cause, forms an intensely powerful climax. While *Grand Illusion* offers most to mature audiences and is set in Germany, it is recommended as an outstandingly rich and effective French film.

The Courier of Lyons. Directed by Maurice Lehmann. Scenario by Jean Auriche. Photography by Michel Kelber. Music by Louis Beydts. Acted by Pierre Blanchard and Dita Parlo. Equipped with English sub-titles. Distributed by Pax Films, 723 Seventh Avenue, New York, N. Y. Première at the Fifty-fifth Street Playhouse.

The Courier of Lyons is a film version of the famous theatrical repertory drama so often used by Charles Kean, Henry Irving, and Ellen Terry. It is based on the case of Joseph Lesurques, a famous miscarriage of French justice. In 1796 the post-chaise from Paris to Lyons, carrying seven million francs to Napoleon's army in Italy, was held up and robbed. All the highwaymen were soon captured except the ringleader Dubosc. Through an almost incredible series of coincidences and bits of circumstantial evidence, a citizen of integrity and position who closely resembled Dubosc himself was taken and guillotined. The acting of Pierre Blanchard and Dita Parlo as his devoted wife is exceptionally fine. Skillfully directed by Maurice Lehmann, hitherto of the French theatre, *The Courier of Lyons* is a fascinating and intensely exciting picture. The eighteenth-century settings add much authentic color.

Ballerina. Story by Paul Morand. Directed by Jean Benoit-Levy. Dances staged by Serge Lifar. Music by the French National Opera Symphony. Acted by Mia Slavenska and Janine Charrat of the Ballet Russe de Monte Carlo. Distributed by Mayer-Burstyn, 1501 Broadway, New York, N. Y. Première at the Little Carnegie Playhouse, New York, N. Y.

Continuing his superb cinematic studies of children, Jean Benoit-Levy in this film turns to the world of the ballet. Here are the glamour of Chopin's music, the breath-taking visual loveliness of the dance, the intense aspiration of the young girls in the ballet school of the Paris opera. Yet here also are the often humorous, often tragic, but inescapably human uglinesses.

Ballerina is the story of Rose Souris, an ugly little ballet dancer in the Paris Opera school. On a dare by her friends, Rose asks the glamorous première danseuse to be her professional godmother. The resulting consent and gift of a pair of the star's wornout dancing slippers convert Rose into an adoring disciple. Soon afterward a noted Russian ballerina is engaged by the opera to take the rôle of Rose's idol. Enraged by a fancied slight to her godmother, Rose springs a stage trapdoor during the triumphant performance of the hated newcomer. The star suffers a fractured leg which terminates her career. Later, while Rose's godmother treats her casually and finally leaves the opera to marry, the Russian dancer accepts a teaching position at the opera ballet school. A deep and tender attachment develops between her and the gifted child responsible for her injury, strong enough to survive even the final revelation of the truth.

So much for the plot. Benoit-Levy judges human nature penetratingly but gently and with tenacious idealism. The story is a compellingly powerful one, but the true distinction of the film arises from the subtleties and beauty which embellish it. The delightful and incidental portraits of Rose's little friends, Serge Lifar's numerous superbly staged ballet numbers, and the Chopin and Gounod music make *Ballerina* the most distinguished contribution from France since *Un Carnet de Bal* and a "must" film for school and college programs.

La Dernière Classe: A Suggested Plan for the Last French Class

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(*Author's summary.*—This article suggests a plan, with some notes in outline form, for the last French class in secondary school to serve as a final summing up of an understanding of French traits and temperament. For students who expect to continue their language study in college, it is meant to serve as a point of departure for further interest.)

THE last class in French II or III, as the case may be, offers invaluable opportunities for a final "summing up." It is too late to teach or check the principal parts of *connaître*, or talk about the present subjunctive; the term test will reveal how many of the seemingly endless details have been absorbed. The last meeting of the class should deal with more general things: it should be both a summary and a point of departure.

This brief article attempts to do little else than to suggest a plan for conducting the last meeting. It deals specifically with French, but it is adaptable to Spanish or German, or to any modern foreign language. Variations in the procedure will, of course, be dependent upon the capabilities and attitudes of the members of the class. Above all, it should aim at being interesting, perhaps more so than any other class that has been taught. Whether it is conducted in English or the foreign language, or a combination of both, can be decided only by the teacher in question and the policy of the school itself, whether high school or college.

My suggestion would be that it would probably have more lasting value if it were a combination of question-and-answer and the lecture methods. For purposes of gaining one hundred per cent attention from the class from the beginning of the period, it would perhaps be wiser to use the question technique first.

Cultural materials will have been used throughout the courses from the first lesson to the last. The amount and the thoroughness of teaching them will have been influenced by the texts used, the knowledge of the teacher in filling in spots where the texts have been non-communicative or inadequate, the requirements of the courses of study used, and the supplementary materials available for use. It is one of the purposes of the last lesson as outlined below, not only to give an overview of these, but to use them as a stepping-stone to the most important objective—an understanding of the "mind" of the foreign people whose language and literature have been the center of attention for two or three school years, four or five times a week during forty or fifty minute periods.

All too often teachers wander around in a maze of details, trying to make plain to resisting minds certain linguistic concepts and skills. One

of the most valuable and permanent by-products of language study should be a better understanding of the foreign nation. The tying together of the isolated facts and details to form this concept can seldom, if ever, be accomplished by the student. It will be argued that such an understanding is more properly the problem of advanced courses in college or graduate school, in courses devoted to the study of the contributions of foreign civilizations. This is true, but the students who will not go on to do advanced work in the foreign language, or those who will not attend school after the period of secondary education, must not be neglected. It is for them that the following outline is planned; it is to them that the wise teacher will seek to adapt his method.

French Traits and Temperament

- I. Erroneous pictures and impressions of Frenchmen.
 1. The French "dancing master."
 2. The risqué life on the Paris boulevards.
 3. The average World War Veteran's interpretation. (See C. M. Webster's article "French in One Easy Lesson," *The American Mercury*, xxxix, No. 155 [November, 1936], 301-307.)
 4. The Frenchman as a 24-hour-a-day drunkard.
 5. The Frenchman as a dressmaker.
 6. The French as a nation of duellers.
- II. Refutation of erroneous pictures (as above).
 1. Explanations as to how beliefs came into existence.
 2. Misinformation after the War from veterans.
 3. Distorted impressions from motion pictures, novels, magazines and the comic strips.
 4. Casual visitors' and tourists' reports of "la vie parisienne."
- III. Characteristics of the French Mind.
 1. People of tender feeling; public demonstration.
 2. Patience: outbursts of resistance rare.
 3. Enjoyment of life typical—"joie de vivre."
 4. Society of fellow-men a source of pleasure.
 5. Adaptability—examples during the World War.
 6. Reticence about personal affairs—personal and spiritual life.
 7. Loquacity on things of general nature.
 8. Preciseness a characteristic of the French mind.
 9. Intellectual candor.
 - a. Frankness in deeper problems.
 - b. Lack of frankness in personal matters.
 10. Distaste for vagueness and sentimentality.
 11. Mental alertness.
 - a. Enthusiastic discussions.

- b. Regard for method.
 - c. Combination of all things in logical system.
 - 12. Reverence for conventions and observances.

IV. Contributions of France to World Civilization.

- 1. Art.
 - a. Gothic architecture—Notre Dame de Paris, St. Chapelle, the cathedrals of Rheims, Rouen, Chartres, Amiens.
 - b. Modifications of the classic architecture—the Madeleine, the Panthéon, the Palais Royal.
 - c. Sculpture—Delore, Barrie, Rodin, Bartholdi, Houdon, Carpeaux.
 - d. Painting—Corot, Lorrain, Rosa Bonheur, Millet, Jules Breton, Cézanne, Gaugin, Van Gogh, Matisse, Picasso.
- 2. The French Stage.
 - a. "Most French people are born actors."
 - b. National public interest in the theatre.
 - c. Government support for the Opéra, the Opéra Comique, the Odéon, and the Comédie Française.
 - d. World famous dramatists—Molière, Racine, Corneille, Sardou and Rostand.
 - e. World famous actors—Alexandre and Constant Coquelin, Antoine, Mounet-Sully, Sarah Bernhardt.
- 3. Some famous French scientists.
 - a. Ampère, the investigator of electric dynamics.
 - b. Pasteur, bacteriological research.
 - c. Roux, discoverer of diphtheria serum.
 - d. Chantemesse, anti-typhus serum.
 - e. Yersin, curative serum for bubonic plague bacillus.
 - f. Claude Bernard, work in vivisection.
 - g. Berthelot, founder of thermo-chemistry.
 - h. Pierre and Madam Curie, discoverers of polonium and radium.
 - i. Elmmarion, master and interpreter of astronomy.
 - j. Descartes, founder of analytical geometry.
- 4. French Music.
 - a. French opera—Bizet's *Carmen*, Berlioz' *Damnation of Faust*, Thomas' *Mignon*, Gounod's *Faust* and *Roméo et Juliette*, Saint-Saëns' *Samson and Delilah*, Massenet's *Thaïs*.
 - b. Other composers—Chopin, Chaminade, Franck, D'Indy, Debussy, Ravel.
- 5. French Literature.
 - a. The roll of great French writers is a long one.
 - b. The contribution to literature is very rich.
 - c. "There are the most delightful short tales, both in prose and

in verse, the most polished jewelry of reflection that has ever been wrought, songs of incomparable grace, comedies that must make men laugh as long as they are laughing animals, and above all such a body of narrative fiction, old and new, prose and verse as no other nation can show for art and for originality, for grace of workmanship in him who fashions, and for certainty of delight to him who reads."

- d. Some famous French authors—Corneille, Racine, Molière, Rabelais, Diderot, Descartes, Chateaubriand, Voltaire, Rousseau, Victor Hugo, Balzac, Dumas, Guy de Maupassant, Antole France, etc.
- e. French winners of the Nobel Prize for Literature.
 - 1. 1901—René François Armand Sully-Prudhomme.
 - 2. 1904—Frédéric Mistral (Double Award).
 - 3. 1915—Romain Rolland.
 - 4. 1921—Antole France.
 - 5. 1927—Henri Bergson.
 - 6. 1937—Roger Martin du Gard.

V. The French State School System.

(For a concise outline of the main features, see Cubberly, Ellwood P., *The History of Education*. Boston: Houghton Mifflin, 1920. page 598.)

- 1. Many readers and grammars will have selections describing this.

VI. French terms and expressions in the American language.

- 1. Historical background.
- 2. In American periodicals (See Lorenz, Charlotte M., "Foreign Languages in American Periodicals" *Modern Language Journal*, xxii, No. 2, November, 1937.)

VII. Conclusions.

Edith Wharton: "However lofty and beautiful a man's act or his purpose, it gains by being performed with what the French call 'elegance.' . . . They do not care for the raw materials of sensation; food must be exquisitely cooked, emotions eloquently expressed, desire emotionally heightened; every experience must be transmuted into terms of beauty before it touches the imagination."

Thornton Wilder: "The French mind is characterized by logic and clarity, and it is natural that from time to time there appear Frenchmen bent on pushing these qualities to their furthest extremes."

Paul Cohen-Portheim: "Paris, that work of art and nature, lies beneath a light and cheerful sky, exempt alike from the gloom of the northland, the dazzling brightness of the south, climbing up each bank of its river as far as the chain of the hills. With its Roman ruins, Gothic churches and cathedral, Renaissance palaces and Baroque revolutionary tradition, its eddying motor traffic and vast

hotels, and its utterly peaceful provincial corners, too, it is at once the most complex and the simplest of urban organisms, the home of millions of Frenchmen and hundreds and thousands of foreigners, the Promised Land of the greatest artists and the most superficial chasers after pleasure; a face with a thousand aspects, with some repulsive features but none lacking character, ever growing, ceaselessly changing with the course of the centuries, yet always true to itself; one of the greatest of Man's past achievements, one of the foremost among the present centres of his power, one of the main hopes of his future."

The fourteenth edition of the *Encyclopaedia Britannica* contains articles on almost every phase of French civilization. Volume twenty-four, *Atlas and Index*, has more than five columns of references under *France* and two columns under *French*. In connection with the plan suggested in this article, see especially the subtitle "Manners and Customs" under the former.

To be sure, there are many well written and authentic histories and treatises that cover much of the material more thoroughly than the *Britannica*. School libraries being what they are, however, the *Britannica* is often the only source of reference. In larger libraries there will be found many references to supplement those in the encyclopaedias. The resourceful teacher will pick and choose accordingly.

Periodicals will have to be used to bring the outline up to date. Titles of articles listed by the *Readers' Guide to Periodical Literature* (published by the H. W. Wilson Company) will suggest inviting bypaths for both students and teachers. In connection with this plan for the last class, see especially the following headings:

France—Intellectual Life.

France—Description and Travel.

National Characteristics, France.

The recent trend toward "general language" has been responsible for the publication of many excellent pamphlets and books on the general subject of French civilization. It is to be hoped that representative ones have been included in departmental offices and libraries.

The *sine qua non* is the teacher's personal enthusiasm and appreciation. Just as it has been of foremost importance throughout the courses, so it will be invaluable in the last class. There is no substitute for it. The teacher who possesses it is assured of instant success.

French by Sound Pictures

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(Author's summary.—An inquiry made after the showing of a French talking-film casts doubt upon the common assumption that such films teach comprehension of spoken French. Only advanced students are likely to understand the dialogue and profit by it. Such films may, however, have intangible value in stimulating interest in France.)

FOR some years an exhibition of a French sound picture has been an annual occurrence at the University of New Hampshire. At first the French pictures were shown at the local theatre, with admission charged; during the past three years, the Lectures and Concerts Committee has offered the pictures free to students, faculty, and townspeople in the Gymnasium. *Prenez garde à la peinture*, *Poil de Carotte*, and *le Gendre de M. Poirier* have been shown in that order. After the first two, the question always arose, "Was it worth while?" That is, did the students learn anything from the picture? Did it help their French? Did they understand it? Asking these questions of a few students at random, or exchanging opinions among members of the teaching staff naturally did not produce valid answers. Yet a trustworthy answer to the general question, "Do French motion pictures teach French?" seems to be eminently desirable. Our local interest in the question coincided with the publication of an extensive bibliography of the subject in the November, 1937, issue of the *Modern Language Journal*.

To make a modest contribution to a solution of the problem, I prepared a questionnaire and had it passed out at the door at our recent showing of *le Gendre de M. Poirier*. A considerable number of persons arrived after the lights were out and the picture had begun; consequently, in the dark, they did not receive a blank. Others were too indifferent to fill out and return the questionnaire. A safe estimate is that about half of the audience responded. The numbers on which this article is based are unfortunately small. But I hope that some other exhibitor will be induced to follow the same procedure, collect a much larger number of answers, and compare his results with mine.

The questionnaire covered the following points:

1. I had read *le Gendre de M. Poirier* before seeing the picture. Yes () No ()
2. I am at present taking a French course. Yes () No ()
3. I understood the French dialogue in the picture:
Very well () Quite well ()
About half of it () Very little ()
Not at all ()
4. I believe that being present tonight helped to improve my ability to understand spoken French. Yes () No ()

One was asked simply to mark X in appropriate places. No signature was demanded.

In view of the small number of replies, it has seemed advisable to group, under question 3, the items "very well," "quite well," and "about half of it" together, and similarly "very little" and "not at all."

RESULTS OF QUESTIONNAIRE

1. Total number replies received: 98
2. Had read *le Gendre de M. Poirier* before seeing the picture. Yes: 49 No: 49 (50 per cent each)
3. Were taking a French course: 70 (71 per cent)
Were not taking a French course: 28 (28 per cent)
4. Understood the French dialogue in the picture:
Very well, quite well, or half: 37 (37 per cent)¹
Very little or not at all: 59 (60 per cent)
5. Ability to understand spoken French:
Improved: 59 (60 per cent)
Not improved: 31 (31 per cent)
Blanks: 8
6. Of 48 who had *not* previously read the play:
Understood half or more of dialogue: 14 (29 per cent)
Understood very little or not at all: 34 (70 per cent)
7. Of 46 who had *not* previously read the play:
Ability to understand spoken French improved: 31 (67 per cent)
Ability to understand spoken French not improved: 15 (32 per cent)
8. Of 48 who had previously read the play:
Understood half or more of dialogue: 23 (47 per cent)
Understood very little or not at all: 25 (52 per cent)
9. Of 49 who had previously read the play:
Ability to understand spoken French improved: 28 (63 per cent)
Ability to understand spoken French not improved: 16 (36 per cent)

COMMENTS

A. With reference to no. 8 above, the fact that 52 per cent of those who had previously read the play understood the dialogue very little or not at all is unfortunate. One would have supposed *a priori* that reading the play beforehand would enable at least 80 or 90 per cent of those who had done so to follow the dialogue of the picture, for the lines spoken in the picture are taken almost verbatim from the original play. I should estimate that about 85 per cent of the dialogue of the play has been incorporated in the dialogue of the picture.

B. Comparing nos. 6 and 8 above, we see that having read the play increased the percentage of those understanding the dialogue half or better from 29 per cent to 47 per cent, while *not* having read it increased the percentage of those understanding it very little or not at all from 52 per cent to 70 per cent. Moreover, of 37 persons who understood the dialogue half

¹ This figure might have been improved if the acoustics of our gymnasium had been better. The film was not shown under ideal conditions.

or better (cf. no 4), 62 per cent had read the play, 37 per cent had not; while of 59 who understood the dialogue very little or not at all (cf. no. 4), 42 per cent had read the play, 57 per cent had not. Of the 8 who had understood the dialogue not at all, 7 had not read the play. It is clear from these figures that to have read the play was a considerable advantage for the comprehension of the dialogue.

C. Comparing nos. 7 and 9, however, there is a result entirely contrary to what one would, by pure speculation, have anticipated. For only 63 per cent of those who had read the play benefited by hearing it, while 67 per cent of those who had not read it stated that they were thus benefited. Mathematically, it would seem that to improve one's ability to understand spoken French by attending a French talking-picture, it would be better policy not to read the original play beforehand. One may acknowledge, however, that the percentages are here fairly close together.

D. Although the majority (60 per cent) of the audience believed that the picture had helped to improve their ability to understand spoken French (cf. no. 5), this majority, strangely enough, is composed in part of those who understood the dialogue very little or not at all. Of 55 who understood very little or not at all, 24 (43 per cent) nevertheless thought their ability had been improved. It would seem that some of the audience thought that merely hearing the sounds, without catching the sense, was a valuable experience.

E. The only results of the questionnaire which came up fully to expectations concerned 34 persons who understood the dialogue very well, quite well, or half of it; all of these (100 per cent) thought that their ability to understand spoken French had been improved. It may be affirmed that if one can understand half or more of the dialogue of a French "talkie," one's comprehension of spoken French will be helped. If, however, one understands less than half of it, his comprehension of the spoken language may or may not be helped, depending entirely upon the individual, but with the chances 56 to 43 against it.

Does a French motion picture teach French? One cannot give an unqualified answer. Tentatively we may say: if the hearer has already acquired the ability to understand the actors of the screen fairly well, then this ability will almost surely be improved. If he has not already acquired this ability, the picture may, but will probably not, help him. In other words, a French motion picture presumably teaches French to advanced students, and to some, but by no means all, intermediate and elementary students.

It must be recognized that the value of showing a French sound film is not confined to its success, or lack of it, in improving ability to understand spoken French. Of the students who attend out of curiosity, many will probably be led to make an effort to improve their ability so as to enjoy

the next picture more. The picture is good motivation. The sound film as a picture has also valuable educational attributes in giving authentic views of French life. The costumes and the settings of *le Gendre de M. Poirier*, for example, reproduced with impressive accuracy those of the year of the action, 1846. Students who did not understand a single word of the dialogue undoubtedly carried away a vivid impression of a luxurious French home and of French character-types.

The pedagogical value of the picture would no doubt have been greatly increased if it had been one of a series exhibited not too far apart. That is, students exposed to a French sound-film once a month or oftener would presumably improve their powers of comprehension. But unless students can be induced to pay admission to such a series, the cost of frequent showing will be prohibitive for most schools and colleges.

What we need, in the way of motion pictures, is a supply of sound-films created especially for American consumption, pictures in which the characters would make an effort to speak slowly and distinctly. These would be a valuable supplement to the instruction given in class. In comparison with the plain diet of class routine, they would be delectable cake. Then from time to time, when the students' ears had been trained and their appetite for still fancier tidbits aroused, authentic French pictures, like *Prenez garde à la peinture* and *le Gendre de M. Poirier* (for which school editions of the original plays are available and could be previously read) would be served up to them as frosting for the cake.

Italian: the Modern Classical Language

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(*Author's summary.*—A modern language should be studied primarily for its lasting human values and only incidentally for its practical applications. Modern civilization cannot be thoroughly appreciated without a study of its lasting spiritual qualities and the study of Italian, heir to the humanistic culture of ancient Greece and Rome, should be given primary consideration because of its achievements in art, letters, music, science and human thought.)

IN order that modern languages might stand a comparison with ancient languages in educational values, they too should be studied for their own sake, and the disinterestedness which comes to the classical tongues because of the distance in time, should be forthcoming to these modern disciplines because of their distance in space.

The ancient languages are far removed from us—they are called dead languages. Hence the interest they generate is purely spiritual. They do not lend themselves to extraneous considerations. The modern languages too hold or should hold the very same spiritual interest. Unfortunately that is not always the case. On account of extreme candor or political interests, the study of modern languages does not offer to the young the spiritual uplift of the ancient languages; it offers instead the controversial content of an immediate present. Athens and Rome may be replaced by Paris, Berlin, Madrid, and Florence, but only on condition that the latter be taken to represent a distant ideal not convertible into immediate benefits and practical advantages. Education is nothing if not disinterested, and the classical languages had the great advantage of handling things devoid of practical value, things that could not be commercialized and exchanged for the necessities of life. They were useful only in one respect: in rendering life loftier and in instilling the love of intellectual research.

I have faith in a possibility of classical education through the medium of the modern languages, on condition that the knowledge of these languages have the same aims as the study of the ancient languages. I have no use for those who praise the knowledge of a foreign language on the ground that it enables one to correspond with a foreign friend, or to bicker over hotel bills in the country one happens to be visiting. These and other such advantages offered by the modern languages are, of course, valuable, but they are technical, practical, and not educational. Languages which are tools are not educational. A language learned for such reasons is not unlike the purchase of a hunting rifle, a sewing machine, or an automobile. No one disparages these and other implements of our modern civilization, on condition that they be classified under the practical sphere where they properly belong. Technique and education are two things, distinct and

separate, not to say opposed. But when the mind is taken up with one of them, the other of necessity departs. Education is universal and disinterested. It tends to mold the youth into a man or to perfect his humanity once he has attained it. Technique is machine-like, individual, not disinterested, and tends to make man not into a being, but into a tool. A perfect technician would be a man reduced to the faultless perfection of a machine. Fortunately technical education is never so thorough as to produce perfect specimens. The gaps it leaves are immediately filled by the true education.

Those who teach modern languages for the practical benefits that may be derived from them, tend to produce machines and not men; they produce purchasing agents, interpreters, diplomats, grammarians, lexicographers, and—sadly enough—teachers technically equipped to teach but, alas! devoid of a soul. Now, regardless of whether the language that is being taught is ancient or modern, the aim should be the same, namely to foster humanity, to mold men and minds, to uplift the mentally awake, to round out the individuality and sharpen the wits.

Naturally when I speak of humanistic teaching by means of the modern languages, I mean those languages which are capable of developing humanity, because they offer great and trustworthy models, because they paved the way for our modern civilization, because they have been wont through centuries of effort to express higher concepts and beliefs and because, moreover, they contain treasures of thought and of artistic experience which almost unwittingly pass over into the minds of those who study them.

A modern humanism can exist and take the place of the classical humanities on one condition only: namely, that it serve the same fundamental needs of the spirit. When we offer to the student a choice between an ancient and a modern classical language, it is understood that we do not wish to change the aim of education, but only the means and the occasion. We do not mean to remove an artistic statue to put in its place a useful piece of modern furniture. The purpose remains the same, namely, to go beyond the contingent and aim at the absolute; to promote a taste for fundamental problems and avoid mere factual knowledge, to delve down to the roots of our civilization and trace them to their beginnings; to seek depth and not extension, to foster disinterested taste and not hedonism and the search for material returns.

This alone has the right to be called education—the other may well be called training.

In Western Europe and in America, humanistic culture bears the clear imprint of the Graeco-Roman civilization of the two languages which are its vehicle. This civilization underwent a process of decay and amalgamation with Christianity during the Middle Ages, and from its bosom sprang the national civilizations of modern times and the languages which are their vehicles. Every one of these can be made to form a link between the

world of today and the world of yesterday, and through Paris, Berlin, Madrid, or London we can trace our western world to its original sources and deepest-lying roots. There is no doubt about this. Furthermore, there is no education based upon modern languages that does not have this as its purpose and ideal. Every country, of course, has its own tradition and its own way of attaining this end and ideal, by studying, that is, its own language and history. But when a country turns to another modern language and to a civilization other than its own, allow me to claim for the language and civilization of Italy a very pre-eminent place.

They alone, among modern languages and civilizations, can be said to have done for other nations what Greece and Rome are said to have done for Europe. I am not in the least referring to a greater etymological latinity of the Italian language, nor to a more direct or purer racial descent. I am speaking only of the spirit of the Italian civilization and of that composite whole represented by what Renaissance Italy achieved in art, literature, and in the field of action, all of which paved the way to modern civilization for other European countries.

The late Professor Raffaello Piccoli, my dear friend and one whose death all of us who work in Anglo-Saxon countries for a better understanding of Italy deplore, in his inaugural lecture to a course given at Cambridge, England, said: "It was according to the natural order of things that Italy should be the first among the nations of Europe to produce a modern, as distinct from and opposed to a mediaeval, literature, and that it should fall to her lot to lay the foundations of the modern world. The Italian Renaissance does not consist in the rediscovery of some manuscripts and of some statues in the fifteenth century: it is coeval with the spiritual awakening of the Italian nation in the thirteenth century, and that rediscovery was but the consequence of the spontaneous birth of a new spirit. Dante remains at the confluence of the mediaeval and of the modern world, expressing in the universality of his poetry a vision too ample and too deep to be confined within either national or temporal determinations. But Petrarch and Boccaccio, and the rest of the Italian poets and artists and scholars and thinkers between their time and the end of the sixteenth century, work for the creation of the complex image of the good life which is at the same time the integration of the classical ideal and the basis of modern civilization. It is only in the sixteenth century, and under the guidance of Italy, that England and France and Spain emerge from the Middle Ages; Germany alone, though she had followed more closely perhaps than any other European nation on the steps of Italian Humanism, had to wait for a true Renaissance, delayed by the contrasting spirit of her religious Reformation, until the middle of the eighteenth century, the *Sturm und Drang*, and Goethe and Schiller and Herder."

I will add: imagine for a moment that at the end of the sixteenth cen-

tury all trace of the Graeco-Roman world had been lost—the texts of its classics as well as its architecture, statues, paintings, fables, customs and beliefs. What modern literature and what country would give us today the truest idea of the classical world, would bring us into the closest union with it, would enable us to feel the utmost power of its pervasive spirit? I believe there can be no doubt about the answer. The virtue of the classics, their power, taste, tendencies, beliefs, sentiments, and that indefinable atmosphere that constitutes classical culture which survive in Italian literature, exist nowhere else. No other country bears the imprint of the classical civilization more visibly than Italy; no land seems so rich with hidden and visible classical treasures as Italy; to no people as to the Italian has fallen such a large share of the heritage of classical antiquity.

Suppose you are called upon to convey to a pupil the taste and order, the essential power and solemnity, the naturalness and harmony, the conciseness and directness of the classics, and you find your pupil does not know the classical languages—to what study could you have recourse other than to the study of Italian humanism and the Italian Renaissance?

Only the Italian revival of learning, from Dante to Petrarch, from Machiavelli to Galileo, could give your pupil something fully adequate to take the place of Homer and Thucydides, Vergil and Tacitus, Aristotle and Euclid.

That is so, if we consider the Italian Renaissance as purely a restoration of the art and thought of antiquity. But was the Renaissance only this and nothing more?

The Italian Renaissance in point of fact is a new epoch, under the guise of a revival of ancient times; an epoch which actually laid the foundation of modern times. We know that men often strive after, and fight and die for certain aims which are clear and definite in their minds. Yet what they achieve is often quite different. Columbus died fully convinced of having found only a new route to Asia, or, as a witty historian put it, a short-cut to the spice market; instead he opened up a new continent to the untiring activity of Western men. The Romans thought they had subdued Greece and instead they themselves were conquered by her culture.

Today, too, who knows but that many of the human struggles and revolutions we are witnessing will not achieve aims other than those the people who are taking part in them, believe in and are fighting for? That was, at any rate, the case with the humanists and artists who during the Renaissance thought they were unearthing a world that lay buried while in reality they were moving about in a country that was creating a new world in which religion and the state, the value of art and the artist's place, social and class relationships, God and the individual, Nature and man, the Earth's position and the motions of planets were to be fundamentally modified.

Our world, the world we live in today, is essentially a creation of the Italian people, by which I do not mean their thinkers, artists, and writers alone. The Italian people began the Renaissance at the very moment they began to live an independent economic and political life; that is, between the early part of the eleventh and the end of the twelfth centuries when they broke the chains of feudalism, became concentrated in cities, created with their communes a new state, the city-state, developed capitalistic economy, laughed knighthood out of Italy, and absorbed the spiritual content of the medieval church and its civilizing function, which was taken over by the Laity. The Renaissance had its origin during this period and not a century or two afterwards, when the effort to imitate the classics became more deliberate and evident. Rome had never ceased to be present in the mind of Italian cities, families, thinkers, and poets. Roman law was revived in Bologna, a school of medicine rose in Salerno, and the modern state appeared in Sicily not only long before anything like it took place in other countries, but also long before the beginning of the Renaissance as officially recognized by textbooks. Renaissance means Italianism—everywhere it is synonymous and contemporaneous with Italian sentiment and force. Some of the most outstanding historians agree in setting well back the beginning of this great age and in conceiving it as identical, in its fundamental features, with the Italian spirit.

In this reawakening, which we call Renaissance, the rôle played by the humanists was vastly less important than is generally believed. How can anyone believe that scholars and students of ancient manuscripts could bring about a revolution which brought profound changes in customs and radiated to all civilized countries? The humanists were generally puny minds, men without daring and incapable of causing the upheaval they have been credited with. Artists and princes, condottieri and lords, saints and apostles, merchants and navigators, scientists and philosophers—these are the men we must honor as the true creators of the Renaissance, and not the pale-looking court-chancellors and the timid teachers of classical languages of those days. Marco Polo and Columbus, Machiavelli and Nicholas from Cusa, Giotto and Masaccio, Saint Francis of Assisi and Cardinal Bellarmino produced more leaven and spiritual ferment than all the Latin and Greek scholars listed in textbooks, who always showed themselves incapable of rising to the level of thought, of deed, of hope, of prophecy.

The Italians built something totally new even when they thought they were imitating an ancient structure. They toiled for the whole world, having, during their intellectual growth, lost and forgotten their own country. Arts and politics, science and philosophy, religion and economics were given a new momentum; but strangely enough, no united Italy emerged. Since no united Italy emerged while a united France had already risen, and a united Spain and England were taking shape, and the religious foun-

dation of a united Germany was being laid, it followed that Italy toiled for everybody except for herself. It was a true example of the cosmopolite who becomes a martyr and sacrifices himself for the good of other peoples.

With their cosmopolitanism the Italians flew to the height of universality. Their characteristic was so human that it attracted and won even their adversaries. The most popular Catholic the world over is an Italian saint, Saint Francis, whose most widely read biography was written by a non-Italian Protestant. The poet most widely studied outside his own country is Dante. Galileo is a name that spells the beginning of modern science, yet his most important works were written in Italian and today he is respected even by the Catholic church that condemned him. There is no political science that is not based upon Machiavelli. There is no attempt at universality that does not take its cue from Leonardo. Not one of these names arouses in men, regardless of party, belief, or nationality, the antagonism which the names of geniuses of other countries are apt to arouse, for their greatness and their partisanship and factionalism go often hand in hand.

I said that the Italians created something new, even when they thought they were merely imitating the old. Let us take a familiar example, the rules of the classical theatre which held sway over the European culture from the second half of the sixteenth century to the beginning of the nineteenth, rules, that is, which laid down the law for the taste of the theatre-going public and inspired the dramatic forms of French, English, Spanish, and German playwrights up to the Romantic revolution. They say that these rules were the result of the discovery of one of Aristotle's works, his famous *Poetics*, and that the Italians studied them, having been the first to discover that work.

Today, however, we know that the *Poetics* had been known all along and as far back as the thirteenth century. Latin translations dating from that period have been found, in addition to the translations made by the Arabs. Yet none of the pre-Renaissance translators had realized the significance of the contents of that work; nor did anyone interpret, juggle, twist, and force it to signify what the Italians of the sixteenth century in the more than two hundred works they published on it made it signify. Aristotle's rules, we all know it now, are the rules the Italians read into Aristotle's text, making him say things he had never dreamed of saying. We shall not go into whether such a thing proved beneficial or harmful to literature, because history takes no cognizance of hypothetical and utilitarian problems. The fact remains that at a certain moment the Italians created that system of order and checks, of decorum and solemnity, of clean-cut distinctions and unfailing norms which in the appraisal of a work of art remained the standard of judgment for the cultured classes of entire Europe for more than two centuries.

I could go on with other examples and other names; but they can be found in classical works and good textbooks, and I shall not insist, preferring instead, to draw toward a conclusion.

If all I have said is true, why, the question suggests itself, does not Italian occupy the place it deserves in the teaching of modern languages?

The main reason, I think, lies in the utilitarian character of today's language teaching. If the study of a foreign language is to be determined not by the heritage of human values it carries with it, but by the number of people speaking it, or by the number of people that will speak it as time goes on, or again by the number of business deals one may transact in it, then all modern languages are seriously threatened. In such a competition the winner will be a Basic English which has reduced our vocabulary to a few hundred words and confined human life to the most elementary relations, and civilized man to the mentality of the savage who sees no further than his food, his enemy, and his woman. From considerations such as these not only the Italian language, but any language of culture is bound to suffer. A civilization that is materialistic and taken up with practicality surely will not be favorable to a language such as the Italian and not better disposed toward all others.

There are also secondary reasons which perhaps it is well to mention.

The first of these is the belief, still very widespread, that Italy after the Renaissance fell into a deep slumber that lasted two centuries and caused her to fall behind and below the rest of Europe. Of course, there is no denying Italy's long, long sleep, but it was a sleep during which new energies were stored and some even released—as witness Vico's discoveries—energies which to this day are not sufficiently known or studied.

The second reason, which may perhaps sound scandalous, is the nationalistic movement of the nineteenth century known as the Risorgimento. During the previous two centuries, Italian, even though the language of a country that looked and actually was asleep, had been studied as a classical language along with Greek and Latin by every person who aspired to a higher culture. During the nineteenth century, however, the study of it was discontinued, for it no longer was considered as the language of all cultured people, but as the language of a competing country. Beautiful as a spiritual fact, as the rebirth of a people and its ruling classes and energies, the Italian Risorgimento marked in the nineteenth century the decadence of the cultural prestige and universality of Italy. Metastasio was studied and admired much more than Carducci, who remained a sort of provincial poet.

In view of this, Mazzini and Oriani were right when they criticized the manner in which the unification of Italy had been accomplished, that is, as a result of a movement of limited national and dynastic interest, and devoid of a universal idea capable of raising it to the level of the French Revolution—the last great movement of a general humane character.

Whether Italy has given today an idea capable of solving the problems which baffle present-day humanity is a question that does not concern us here, and which only faith or prophecy can answer. But surely the place of the Italian language is indissolubly bound up with the problem of a universal civilization. Universality is the characteristic and necessary condition of the genius of Italy; it is in its tradition and in its essence.

The conclusion of my remarks will also be somewhat scandalous, at least on the surface: and it is that the Italian language has a right to be called the classical of modern languages and to occupy a pre-eminent place among them on condition that by Italian language we understand a language and civilization of the Renaissance. I say in a certain sense, because in another sense that civilization and the language which is its vehicle are more alive and more articulate than all others, being as they are the foundation of the very life of the modern world.

As for the civilization and language of modern Italy and their place and future—they all depend upon the way we view today's world events. They are matters which lie within the sphere of other studies and other people, and not within the range of students like ourselves who seek only to understand the things of the past and wish to steer clear of all contemporary controversies.

A Test in Need

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(*Author's summary.*—This test, for first year students, covers vocabulary, sentence sense and ability to read. It will serve as a stimulus for effective drill on such words as *weshalb*, *weswegen*, *auf welche Weise*. It can also be used as a diagnostic test for new students entering the sophomore year.)

THE problem of testing claims the teacher's attention as much as the privilege of teaching. The teacher would ever remind the student, "As thy study, so shall thy mark be," but is at the same time aware that as her teaching, so will the results be. Often the teacher would like to give her students a reading test on the same level of difficulty as the material they have been reading, yet different from the immediate reading they have been doing, and containing material more extensively distributed. The following test is a result of this need. The passages are largely chosen from first-year readers, with a few not difficult portions from second-year texts.¹ A few changes and additions have been made for the sake of thought units. The test is intended to be given at the end of the first year. If the students have read any one of these first-year texts, it will still test the group on an equal basis. It is a favorite test with students, for the average student will leave the room with the assurance that he has answered the greater part of the questions correctly; the bright and quick student will sit with a broad smile even before "time up" is called, while the others will be scattered along the way.

It also serves the purpose of testing students whom we do not know and who want to enter second-year college classes, and for testing our own flock to see how much vocabulary and power of interpretation have remained after a summer's vacation. If a student cannot answer most of the questions correctly in this type of test, he has a hard pull—if he pulls at all—in second-year German until he has built up more vocabulary and improved his sense of the sentence-picture.

The student will probably say, "I can understand what is in the passage, but I cannot understand the questions." He will stare at "weshalb" and "weswegen" if he has not learned to associate them with "warum," or at "auf welche Weise" which has a bit more stuff in it than "was, wie, wo." This suggests another use of the test: after it has been given it can be successfully used as a stimulus for drill on the members of the "w-family"—especially those that are twins—which the student does not readily

¹ The author is grateful to the following for their permission to use excerpts from their texts: Zeydel, E. H., *An Elementary German Reader*, *A Second German Reader*; Bloomfield, Leonard, *First German Book*; Pope, Paul R., *Writing and Speaking German*.

recognize and which are to him "die drei wehbringenden w," only that in his case the number may be greater.

Another way of using the reading material of this test is to underline certain portions, verb-forms, phrases or clauses, of the different passages for translation. These can be quite readily checked, and serve as another approach of finding out if the student understands what he reads and whether he has a sense of the sentence-picture or structure.²

DIRECTIONS: Read each passage attentively, then answer the questions in English. Your answers should be brief but should show that you have understood the passage.

Time allowed: a regular class period.

I

Hans hatte sieben lange Jahre bei seinem Herrn gedient, da sprach er zu ihm. "Herr, meine Zeit ist um, nun wollte ich gern wieder nach Hause zu meiner Mutter. Darf ich meinen Lohn haben?"

Dan nun der Hans treu und ehrlich gedient hatte, gab ihm der Herr ein Stück Gold, das so gross wie Hans Kopf war. Hans zog sein Tüchlein aus der Tasche, wickelte das Stück Gold hinein, setzte es auf die Schulter und machte sich auf den Weg nach Hause.

Wie er so vor sich hinging und immer ein Bein vor das andere setzte, sah er einen Reiter, der frisch und fröhlich auf seinem Pferdchen vorbeiritt.

"Ach," sprach Hans, ganz laut, "das Reiten musz doch schön sein! Da sitzt einer wie auf einem Stuhl, braucht sich nicht heisz zu machen, und kommt weiter, er weisz nicht wie."

1. Wie lange dauerte Hansens Dienst?
2. Um was bat Hans?
3. Wie hatte er gedient?
4. Wo trug er das Goldstück?
5. Wohin ging er?
6. Worauf ritt der Reiter?
7. Warum ist das Reiten schön?

II

Es war spät am Abend, als eine gute Fee vor einem alten Paar Eheleute erschien und sagte:

"Ihr seid so arm, dasz es mir leid tut. Ich werde euch drei Wünsche geben. Dreimal dürft Ihr wünschen, und was ihr euch wünscht, das werdet ihr bekommen."

Die Alten dankten der Fee und fingen an nachzudenken und zu besprechen, was sie wünschen wollten. Sie sprachen hin und her, endlich wurde die Alte hungrig und ohne sich zu besinnen, sagte sie auf einmal, "Ich wünsche mir nur, dass wir heir eine schöne grosse Schüssel voll heiszer Würste hätten." Im Nu (sofort) stand eine dampfende Schüssel voll Bratwürste da.

"Donnerwetter, du bist wirklich zu dumm, nur drei Wünsche und du gebrauchst einen für Würste." Er schimpfte immer zorniger und im Wut sagte er: "Ich wünsche, dasz dir so eine Wurst an der Nase wüchse! Dann hättest du sie immer bei dir!"

Gesagt, getan, da hing eine Wurst an ihrer Nase. Sie weinte und klagte, aber konnte die Wurst nicht los werden, denn sie war zu einem Teil der Nase geworden, ganz mit der Nase verwachsen. Es blieb nichts übrig, als den dritten Wunsch zu gebrauchen und die Wurst

² A key to this test is easily made and each teacher will probably want to make her own, but a typewritten sheet with the answers can be obtained from the author by sending return postage.

wieder wegzuwünschen. Gewünscht, getan, und die Wurst war wieder in der Schüssel, und die beiden Alten waren jetzt ganz so gut daran, wie zuvor, nur die Schüssel Würste hatten sie noch.

1. Welche Tageszeit war es?
2. Was tat der Fee leid?
3. Was versprach sie den Eheleuten?
4. Was fingen die Alten nun an zu tun?
5. Weshalb wünschte die Alte eine Schüssel Würste?
6. Wie lange dauerte es bis die Schüssel zugegen war?
7. Meinte der Alte, das sie ein kluger Wunsch?
8. Weswegen tat er einen nicht klügeren Wunsch?
9. Wie sah die Nase der alten jetzt aus?
10. Weshalb konnte die Frau die Wurst nicht los werden?
11. Welcher war der dritte Wunsch?
12. Was war das Ergebnis von all diesem Wünschen?

III

Wilhelm Konrad Röntgen war ein berühmter Physiker, der sich besonders durch seine Entdeckung der X-Strahlen oder Röntgenstrahlen bekannt machte. Durch diese Entdeckung kann man Schattenbilder von dem Inneren des Menschen, von Knochen, u.s.w., aufnehmen. Auch für die Heilkunde, d.h. für die Behandlung gewisser Krankheiten, sind diese Strahlen sehr wichtig. In vielen medizinischen Schulen hat man jetzt die Röntgenologie als ein besonderes Lehrfach eingeführt (Professorship of Röntgenology), Röntgen diente viele Jahre als Professor an der Universität München. Er war fast 80, als er einige Jahre nach dem Ende des grossen Krieges starb.

1. Was für einen Beruf hatte Dr. Röntgen?
2. Welche Entdeckung machte er?
3. Welche Eigenschaften besitzen diese X-Strahlen?
4. Wozu werden Röntgenstrahlen noch verwendet?
5. Was für ein Lehrfach hat man dadurch eingeführt?
6. Wo diente Dr. Röntgen?
7. Wie alt ist er geworden?

IV

Wer hätte vor dem grossen Kriege geglaubt, dasz ein Handwerker, ein früherer Sattlermeister, einst an der Spitze des deutschen Reichs stehen würde? Friedrich Ebert, der erste Präsident der deutschen Republik, war ein Sattler gewesen. Aber schon als junger Mann zeigte er auch Interesse für die Politik und wurde Mitglied der sozialdemokratischen Partei. Diese Partei, zu der meistens Arbeiter gehören, wurde gegen das Ende des 19. Jahrhunderts eine der wichtigsten und stärksten in Deutschland und ist jetzt eine der führenden Parteien im Reiche. Eberts Interesse für die Politik und für seine Partei wuchs mit der Zeit, und bald gab er sein erlerntes Handwerk ganz auf, um sozialdemokratischer Politiker zu werden. Die grossen Fortschritte, die die Partei am Ende des 19. Jahrhunderts und am Anfang dieses Jahrhunderts machte, sind zum Teil ihm zu verdanken.

1. Was für ein Handwerk hatte der erste Präsident der deutschen Republik?
2. Wie hiesz er?
3. Welches Interesse zeigte er schon in der Jugend?
4. Von welcher Partei war er ein Mitglied?
5. Wer gehörte meistens zu dieser Partei?
6. Wie stark war diese Partei?
7. Weshalb gab Ebert sein erlerntes Handwerk auf?
8. Was hat man ihm zu verdanken?

V a

Parzival kam in das Reich des groszen Königs Arthur and wurde hier Ritter. Ein alter Krieger diente ihm als Lehrer und gab ihm viele weise Lehren auf den Weg mit; darunter die Lehre: Frage nicht zu viel. Von hier zog Parzival in die Welt hinaus, um als Ritter zu dienen. Eines Tages kam er zu einem Schlosz, wo man ihn gut bewirtete. Der Herr des Schlosses war sehr krank, aber Parzival hatte nicht vergessen was sein alter Lehrer ihm gesagt hatte, und fragte nichts. Auch fragte er nicht, nach der Bedeutung der vielen wunderbaren Dinge, die er im Schlosz sah. Darunter war ein blutender Speer und ein kostbares Steingefäsz (= stone vessel), woraus alle Ritter Speise und Trank nahmen.

1. In wessen Reich kam der Ritter Parzival?
2. Wer diente ihm hier als Lehrer?
3. Welche besondere Lehre gab er Parzival?
4. Wo blieb Parzival übernacht?
5. Welche Dinge gab es auf diesem Schlosz?
6. Was nahmen die Ritter aus dem Steingefäsz?

V b

Am nächsten Morgen war das Schlosz leer, und Parzival zog einsam fort. Später hörte er, dasz er durch sein Schweigen einen schweren Fehler begangen hatte. Wenn er den Kranken Herrn des Schlosses gefragt hätte: "Warum bist du krank?" so hätte er den armen alten Mann von seiner Krankheit erlöst. Er hatte kein Mitleid gezeigt. Das war sein groszer Fehler. Dadurch konnte Parzival nicht König des Grals werden. Er hörte auch von dem wunderbaren Steingefäsz. Es war der heilige Gral, woraus Jesus Christus beim heiligen Abendmahl gegessen hatte. Die Ritter des heiligen Grals hüteten das kostbare Gefäsz in dem Schlosse. Und der Herr des Schlosses war der König des Grals.

Jetzt wanderte Parzival viel in der Welt umher und büsste (=atoned for) seinen Fehler. Endlich kam er wieder zu dem Schlosse, erlöste den alten König durch seine Frage und durch sein Mitleid und wurde selber König des Grals.

1. Ist Parzival allein vom Schloss fortgefahren?
2. Wie lange war er auf dem Schlosz geblieben?
3. Welchen Fehler hatte er begangen?
4. Wen hätte er heilen können?
5. Zu welchem Verlust kam Parzival dadurch?
6. Wer hatte aus dem Gral gegessen?
7. Was unternahm Parzival jetzt?
8. Auf welche Weise wurde er nun selber König des Grals?

VI

In einem groszen Schlosz wohnte ein alter König mit seiner liebenswürdigen Frau. Sie hatten nur eine einzige Tochter, die schöne Elsa. Eines Tages kam etwas Seltsames den Rhein hinabgefahren. Es war Lohengrin, der Schwanritter, den ein Schwan von Land zu Land begleitete. Er kam in das Reich der schönen Elsa, um sie von ihren Feinden zu beschützen. Sie war ihm für seine Dienste sehr dankbar, liebte ihn, und wollte seine Frau werden, aber sie durfte ihn nicht fragen, woher er käme, sonst müsste er sie sofort verlassen. Sie versprach ihm also, die verbotene Frage nicht zu stellen, und Lohengrin wurde ihr Gemahl.

Durch einen Feind verführt, brach Elsa ihr Wort und fragte nach der Herkunft des Ritters, der jetzt nicht mehr bei ihr bleiben durfte. Die wenigen glücklichen Tage, die sie bisher zusammen verbracht hatten, waren vorüber. Der Schwan erschien wieder auf dem Flusse, und Lohengrin musste von Elsa Abschied nehmen, und kehrte wieder als Ritter auf die Gralsburg zurück.

1. Wo befand sich das Schlosz?
2. Wie kam Lohengrin nach dem Schlosz?
3. Zu welchem Zwecke war Lohengrin gekommen?
4. Welche Frage durfte Elsa nicht stellen?
5. Wie lange lebten Elsa und Lohengrin glücklich zusammen?
6. Warum stellte Elsa die verbotene Frage?

VII

In unseren Geschichtsbüchern lesen wir oft von der groszen Rolle, die die Engländer und zum Teil die Franzosen in der amerikanischen Geschichte gespielt haben. Aber man liest wenig von den Deutschen, die in Amerika auch Groszes geleistet haben. Diese Zeilen sollen deshalb den Anteil der Deutschen an dem Aufbau Amerikas schildern.

Wie wir alle wissen, hat Amerika seinen Namen von dem italienischen Reisenden Amerigo Vespucci, der am Anfang des sechzehnten Jahrhunderts in Amerika war. Wenige wissen aber, dass es ein Deutscher war—Martin Waldseemüller aus Freiburg—, der in seinem Buche über die Reise des Vespucci den Namen Amerika zuerst vorgeschlagen hat. Waldseemüller ist auch derjenige, welcher die ersten Karten des neuen Erdteils gemacht hat.

1. Wovon lesen wir oft in unsern Geschichtsbüchern?
2. Was weisz jederman?
3. Wo wurde der Name Amerika zuerst vorgeschlagen?
4. Was hat Martin Waldseemüller gemacht?

VIII

Der Zug wartete schon, und die Leute stiegen schon ein. Da die Freunde als Schiffs-passagiere keine Fahrkarte nach Bremen zu lösen brauchten, folgten sie Dr. Walther gleich durch den Bahnhof und gingen auf den Bahnsteig. In diesem Zuge waren nur Wagen erster und zweiter Klasse, aber Dr. Walther sagte den Freunden, dass es auch Wagen dritter und vierter Klasse gebe. Die erste Klasse ist die teuerste, die vierte Klasse ist die billigste. Dabei erzählte er einen Witz. "Vierter Klasse fahren die Leute," sagte er, "die mit dem Kopfe arbeiten; dritter Klasse diejenigen, die mit den Händen arbeiten; zweiter diejenigen, die den Unterschied zwischen 'mir' und 'mich' nicht wissen und erster diejenigen die 'mein' und 'dein' verwechseln."

1. War der Zug schon abgefahren als die Freunde ankamen?
2. Weshalb folgten die Freunde Dr. Walther sofort, ohne anzuhalten?
3. Wieviele Wagenklassen hatte dieser Zug?
4. Wieviele Wagenklassen gibt es in allem?
5. Welche Leute fahren zweiter Klasse, nach Dr. Walthers Witz?
6. Welcher Klasse möchten Sie (you yourself) fahren, nachdem Sie jetzt Dr. Walthers Witz kennen?

IX

Als Karl auf einer Reise zu einer Tante auf ein paar Tage in Leipzig war, erfuhr er, dass für den Nachmittag ein Platz in dem Postflugzeug (= mail plane) von Leipzig nach Dresden frei geworden war. Er löste sofort bei der Luftloyd-Gesellschaft eine Karte und fuhr gleich mit der Elektrischen nach dem Flugplatz hinaus.

Nach etwa einer Stunde hörte Karl ein Surren, als er auf dem Flugplatz im Gras lag. Bald darauf erschien das Flugzeug im Westen, und in wenigen Minuten war der Führer in einem schönen Kreis heruntergekommen und kaum zehn Schritte von ihm gelandet.

Ein Passagier stieg aus dem offenen Flugzeug, und gleich darauf der Führer von seinem Sitz. "Na, heute können wir nicht weiter," sagte dieser gleich. "Der Kühler (= radiator) hat ein Leck." Karl war furchtbar enttäuscht und bat den Fleiger, es doch zu versuchen. "Nun,

ich möchte selbst auch weiter kommen," sagte dieser, "ich wohne ja in Dresden und ich bringe meiner Frau etwas aus Bremen zum Abendbrot mit."

1. Bei wem verweilte Karl ein paar Tage?
2. Was erfuhr er da?
3. Was tat er sogleich?
4. Wie kam er nach dem Flugplatz hinaus?
5. Wie lange lag er auf dem Gras?
6. In welcher Richtung erschein das Flugzeug?
7. Wie nahe bei Karl landete es?
8. Wieviel weiter flog das Luftschiff noch jenen Tag?
9. Was bat Karl dennoch?
10. Was fehlte?
11. Zu welchem Zwecke möchte der Flieger auch noch denselben Tag nach Dresden fliegen?

• Research and Methodology •

Department conducted by Assistant Managing Editor JAMES B. THARP, Ohio State University, assisted by Dr. MARGUERITE RICHEBOURG, Ohio State (French), Dr. FREDERICK KRAMER, Ohio State (German), and Dr. HARRY J. RUSSELL, Miami University (Spanish)

MODERN LANGUAGE ABSTRACTS

BECAUSE of the fact that all of the space usually given to this column for abstracts of pedagogical articles published elsewhere was saved during Volume XXI for the 25-page *Index to Research in Modern Foreign Language Teaching* (subsequently postponed until October, 1938), no abstracts have appeared since the issue of January, 1937. Consequently the coverage below includes December 1936 through December 1937; a later issue will carry abstracts for 1938. The restrictions of space have permitted reporting only the articles deemed by the reviewers to be of primary importance. Out of nearly forty articles in educational journals in 1937, as indexed in the *Education Index*, about half had been annotated by Grace P. Young in the May 1938 *Journal*; only thirteen of the others are reviewed below.

I. EDUCATION

Bulletin of Association of American Colleges, May, 1937, pp. 207-313, Jones, Edward S.: "Comprehensive Examinations in the Humanities."

Purposes and types of questions are discussed and sample examinations, with brief evaluations thereof, are given. In German and Romance Languages 17 percent of the questions were "essay" type and 46-50 percent were "directed discussion"; only 2 percent were "objective" items. For Modern Languages, see pp. 266-283.

Educational Screen, Nov., 1937, p. 289-, Mercier, Marie Zoe: "The Use of Film Dialogue in Language Teaching."

The dialogue script of foreign language film plays has been edited for school use in preparation to hear and see the films. L. G. Moffatt has edited *Merlusse* (Holt, 1937); Wm. Kurath edited *Emil und die Detektive*. A selection of available films is suggested.

High Points, Feb., 1937, pp. 48-58, Huebener, Theodore: "Are Foreign Languages Taught Better in Europe?"

Following a professional survey of European schools, Huebener wrote observations of some fifty European foreign language classes. Here he gives some samples of typical classes in New York City and a selection of those visited abroad, with distinct advantages to the American classes. One of the best Swiss classes was taught by a young man who had a M.A. and teaching experience from Syracuse, N. Y. Huebener regrets the lack of organization, the slow progress, the traditional techniques, the lack of pupil activity, of blackboard space, and of classroom decoration in the European school.

"The pupil sits, listens, and learns, while the teacher does all the talking. Never does a child leave the room; nor does he dare ever to express his own opinion." The teaching situation is heavenly in terms of class size and teaching load, but the absence of many things considered essential over here has hardly been noticed.

Huebener tells of an explanation given of his department by a London headmaster: "This year I have two mahsters; last year I had a mistress, but she lost her form!"

Pittsburgh Schools, Mar., 1937, pp. 144-150, Steele, D. C.: "Correlation of English Grades with Language Grades in the Westinghouse High School."

About 650 pupils, about 26 percent of the enrollment in Grades 9B to 12A, were studying foreign languages. Correlation of teachers' marks in English for the Spring semester of 1936 are: with French (209 cases) .66; with Spanish (78 cases) .63; with Italian (93 cases) .58; with Latin (271 cases) .58; with all languages .62. "Hence pupils who make high grades in English do not necessarily make high grades in languages and vice versa." There were five times the failures in foreign languages as in English: 15.9 percent and 3.07 percent.

School Arts, Apr., 1937, p. 504, Kotze, Aldea M.: "Art in the Spanish Class."

Describes, with illustrations, a project of art correlated with Spanish in the construction of art panels descriptive of Spanish life.

School and Community, Apr. 1937, p. 144-, Callaway, Eliz.: "New Methods and Texts in the Modern Foreign Languages."

An optimistic survey of trends in objectives, course planning, and textbook making presented for the guidance of Missouri teachers.

The School (Secondary Edition), Dec., 1936, pp. 304-307, Macpherson, Mary K.: "Conflicting Aims in the Teaching of Modern Languages."

Speaking to the teachers of Ontario, the author reviews the aims of their 1934 course of study which puts primary emphasis on reading for comprehension. She protests against state examinations which require English-French translation, the preparation for which interrupts and crowds out work of real language significance. "Universities should not require from secondary school students, before admittance, the precision in certain types of work which the university instructors are quite apt to disregard afterwards."

Ibid., June, 1937, pp. 863-867, Manley, Mary J.: "The Ideal Element in Language Teaching."

Using the inspiring story of how Abbé Dimnet learned English, the author makes a plea for motivation of an emotional appeal. "The only thing a man does well is the thing he enjoys doing. When we raise the level of enjoyment we raise the level of achievement. . . . I wish some writer would immortalize the rapture of learning the first steps in a new language as Daudet has epitomized the pathos of the last lesson in the old language." There follow valuable suggestions for motivation of a first day's class and for pleasure thereafter.

Ibid., Oct., 1937, pp. 127-, M'Gonigle, Eileen M.: "Shall We Have Authorized Texts in French?"

The requirements for French are given from the *Matriculation Curriculum* of the University of Toronto, Canada, from the *Definition of Requirements* of the College Entrance Examination Board of the United States, and from the *Regulations for Inspection and Examination of Schools* of the University of London, England. Comparisons show that only the Canadians specify the texts on which examination questions are to be based. All three require translation from and into French in five, three, and two hours of writing respectively. In addition the American and English lists require free composition and reading for comprehension; dictation and an oral composition are required in addition in England. The author shows that the absence of authorized (state adopted) texts does not simplify examinations or lower standards. The usual result of specific requirements is that "we teach, not French, but four textbooks."

The Texas Outlook, June, 1937, pp. 27-28, Wilkins, L. A.: "Reading Objective in Modern Language Study."

The recommendations of the *Study* about reading and the statement on this subject by the New York City syllabus are presented and discussed. Eight basic principles are described: frequency, density ratio, use of cognates, word families in association, verbal patterns, studied repetition, plateaus of reading for satisfaction and as "breathing spells" in the learning climb, and finally the scientific measurement of reading achievement to test the view from the heights. Suggestions for content and procedures are given for both intensive and extensive reading.

Two results of five years' observation since adoption of the reading objective in New York City are: (1) the stimulation to teachers to invent and to experiment with new techniques; and (2) the added strength given to justification of the subject in an objective demonstrable as worth while and attainable. As proof, Wilkins cites the increase from 3,000 pupils in Spanish (senior high schools) in 1931 to 38,000 in 1936.

Ibid., pp. 29-30, Wilkins, Bryce: "Is Spanish Keeping Abreast of the Times?"

Considering the "times" educationally speaking, and meaning life as it moves on around us, the teaching of Spanish in Texas is held to be meeting in a highly creditable manner the demands made upon it by the searching inquiry into values. A *Handbook* prepared by a Texas Committee on Curriculum Revision in Spanish enunciates the principles that educative experiences should be adapted to fundamental needs and put into harmony with the best interests of the child, regardless of race, type, or mental aptitude, and that there should be effective participation in life that will perpetuate and improve the ideals and practices of our democratic society. In the latter case alone the growing relations with Spanish-speaking countries and the 15,000-mile highway leading south have implications of serious social import for Spanish.

The author urges conversational Spanish in Texas from the sixth grade up, for at this stage begin to emerge problems that "take off" from the Texas scene.

Ibid., pp. 38-39, Hamill, Mary H.: "Teaching the Foreign Beginner."

A teacher of Mexican children for several years, the author describes her most successful techniques in teaching them English. She believes there should be segregation in the first grade to permit specialized teaching, but once the first grade is mastered, the association with English-speaking children in play and in class will begin to bring returns. By means of action words and concrete objects, the teaching is highly direct. High motivation, and social values at the same time, are obtained by teaching units concerning daily hygiene. The vegetable garden, the inevitable family baby, the weather, etc. All sorts of action games provide socialized repetitions. The article is highly suggestive to modern language teachers.

School Life, Sept. 1937, Jessen, Carl A.: "Registrations in Languages."

Reprints of this report by Office of Education statisticians are available from the U. S. Government Printing Office. There were more pupils studying foreign languages in 1934 than in 1928, but the ratio to total enrollments had dropped in all languages except in German, which had gained. Latin reached its peak from 1900 to 1910, when nearly half of high school enrollments were taking Latin (not counting seventh and eighth grades); by 1928 there were only 28 percent and by 1934 but 15.6 percent.

"French has more nearly retained its position in American high schools than any other foreign language." The peak of French was in 1922 with an enrollment of 22 percent of the school population; there were 14 percent in 1928 and 10.7 percent in 1934. The Spanish peak of 1922 at 11.3 percent had dropped to 6.1 percent in 1934. "Five-sixths of the schools reporting offered no Spanish courses." At the peak of German in 1915 one pupil of every four studied it; by 1922 less than one in one hundred was enrolled, and even by 1934 only one child in forty was a pupil in German.

From the table which gives the numbers of schools and of pupil enrollments for each state, only the enrollment totals are given below:

Year	<i>Latin</i>	<i>French</i>	<i>Spanish</i>	<i>German</i>
1928	636,952	406,012	273,564	53,250
1934	701,948	482,468	273,508	105,667

J. B. T.

II. FRENCH

French Review, December, 1936, pp. 93-101. Cross, S. H.: "Reform in Modern Language Teaching."

The reform of the elementary classes in modern languages at Harvard University has been guided by an appreciation of the classes of student demand and by a desire to increase the efficiency of the instruction offered. The new introductory course schedule for French and German tries to provide for pupils of all degrees of previous training and shades of interest. There is offered: a continuation course in grammar, composition, and practical reading for students who enter with an elementary knowledge; a full year's composition and conversation course for students who aim primarily at a practical command of either language; a comprehensive reading course for use in the students' special fields; a course in realia for the purpose of telling the student something about the geography, history, life, and civilizations of each country before he goes on to survey or period courses in the literature.

Cross believes that in both college and secondary school classes the reading capacity should be developed first and the active use of the language should be derived from this capacity.

Ibid., December, 1936, pp. 115-125. Wadsworth, James Raymond: "They Must Not Fail."

The University of Nebraska has conducted a series of examinations during the first semester of 1935-36 to enable the administration to determine in September which students know so little French among those enrolled in French 3 that they will fail at the end of the third semester. Use of the *Iowa Placement Examination* was made and the scores were compared with those made at the end of the semester in the *American Council French Reading Test*, in the Nebraska Final Examination, and with the semester grades. The results of the observations made indicate a way to avoid future failures and to eliminate useless extravagance in money, time and effort. The administration of an examination of the *Iowa* type at the beginning of the semester will aid definitely in determining which students are too poorly prepared to do satisfactory work. The establishment of special review sections for those students in order to build a firm foundation is suggested.

Ibid., January, 1937, pp. 189-197. Brodin, Pierre: "Les Tendances Actuelles de l'Enseignement Secondaire en France."

Three important reforms have influenced the French secondary school program since the beginning of the nineteenth century: (1) the Reform of 1902 (*Réforme Leygues*) attempted to combine the programs so as to offer choices to the students. At the end of twenty years this system was condemned for having brought about a "régression de la culture générale." (2) The Reform of 1923 (*Réforme Bérard*) brought about the re-establishment of unity in the secondary school program by making Latin and Greek compulsory during the first four years. This reform lasted only two years. (3) In 1925, M. Herriot, the Minister of Public Instruction, promulgated a new reform which is often called the "*Réforme de l'École Unique*" because it introduced for the first time a free secondary school and provided for selection of students by "concours" at the beginning of the secondary school period. This reform has been in practice for eleven years. Brodin discusses its three essential purposes: "l'unité de l'enseignement, la généralité de l'enseignement, la coöordination."

Ibid., January, 1937, pp. 214-224; February, 1937, pp. 299-310. Jameson, Russell P.: "A Valid Social Approach to the Teaching of French."

As teachers of French we share with others the obligation of thinking as clearly as we can about the relation of our subjects to the purposes and circumstances of the American curriculum. The teaching of modern foreign languages must conform to the dominant principles of American education if this teaching is to survive. Jameson has selected authoritative expressions of opinion on educational theory and has endeavored to show how one finds in the fair interpretation of the principles there expressed a valid social approach to the teaching of French.

Jameson thinks that the teacher of French stands upon a secure platform when he claims for his subject valuable contributions to mental and linguistic training, much practical utility for business, diplomacy, study and travel, and at least the beginning of an acquaintance with some of the great artists and thinkers of the world. One of the most important achievements is the initiation of knowledge, attitudes, and feelings which may bring about some progress toward the development of the international mind and heart. Through the social approach to the teaching of French we shall be able to make our fitting contribution to the modern education of American youth.

Ibid., February, 1937, pp. 277-284. Méras, Edmond A.: "Why Continue to Teach Foreign Languages?"

A reorganization of objectives seems to be the logical course to follow in the face of the attacks that seek to eliminate to a large degree languages from the high school and college curriculum. The teaching of world civilization through language can fit perfectly into the educational needs of today. In the secondary schools, the basis for understanding foreign civilization, and particularly its relationship to our own, can be given to suit the needs of the slow group of students, the average students and the specially gifted students. In college, literature should be approached through its social aspects.

Ibid., February, 1937, pp. 293-298. Babbitt, Ellen Gail and Tharp, James B.: "The French Grammar Text Grows Socially Minded."

A scientific study of the cultural material in five grammar texts, used in the first year of secondary school French which have been published during or since 1929, indicates that recent textual materials embody more cultural information than those published before the Coleman Report. References to French civilization were tabulated under six headings: *note*, *mention*, *statement*, *picture*, *description*, and *exposition*. They were assigned to thirty-four subject categories (Academies and Prizes, Art and Artists, Bible, Building and Architecture, etc.). In order to evaluate more fairly the informational materials, weightings were given to the head-

ings according to their degree of importance. The lowest total number of occurrences of cultural material in the first year French grammars, as tabulated in this study, is very much higher than the totals found by the Gilman, Kurz, and Van Horne studies published in 1930 in which French and Spanish reading textbooks were analyzed.

Ibid., May, 1937, pp. 453-460. Guiduz, Hugo: "The High Mortality in College Entrance French: Cause, Cure."

There has been real concern at the University of North Carolina over the large number of students, who after having two or more years of French in high school, are required to go back and begin all over, or to repeat a portion of the work already taken and passed. Guiduz believes that the causes of failure are the following: improper selection of teachers; poor preparation of teachers; failure to adapt method to needs; teachers getting into a rut; improper grading of pupils; superficiality and inaccuracy permitted; teacher load; size of classes; lack of selection of pupils.

In most of these situations matters can be improved. Colleges should arrange courses especially for those students who are preparing to teach French and every teacher should spend at least a summer in France or in one of the French Summer schools in this country. The course in materials and methods should show the student how to impart knowledge to the high school pupils; the student should learn how best to adapt his material and method to various situations and needs as they arise. Teachers should take into consideration from year to year the ability of their classes, the size and the particular needs. In general material not in the text should be taught through the oral approach; use should be made of standardized tests for final examinations; a good knowledge of a few fundamentals should be stressed rather than a smattering knowledge of the entire field; there should be time for the teacher's preparation of her work; classes should be kept to a maximum of from 25-30; there should be a use of prognosis tests or general language courses for the selection of students.

The following additional titles are cited:

French Review, October, 1937, pp. 5-11. Treille, Marguerite: "De l'Enseignement d'une Langue Étrangère dans une High School."

Ibid., pp. 25-28. Bowler, Marion E.: "Problem in the Teaching of French Literature at Simmons College (with emphasis on the survey course)."

Ibid., pp. 37-43. Rhodes, Willard: "The Use of Music in the Teaching of French."

Ibid., December, 1937, pp. 93-101. Fowlie, Wallace: "The Bennington Experiment."

M. R.

III. GERMAN

The German Quarterly, January, 1937, pp. 1-11. Pfeffer, J. Alan: "Realia in American Modern Language Instruction."

Mr. Pfeffer reviews the growth of our demands for *realia*, attempts to discover to what extent our theory and practice coincide, and comes to the conclusion that we are actually doing very little to acquaint our students with cultural materials. The chief reasons for this lag between the theoretical and practical acceptance of *realia* are: (1) modern language teachers have been unable to agree upon specific objectives for this phase of their work; and (2) lacking these, they cannot agree on such questions as selection and organization of materials, and method. A comprehensive bibliography is included.

Ibid., March, 1937, pp. 54-59. Pope, Paul R.: "The First Vital Week of Beginning German."

The most important task facing the teacher in beginning German is that of implanting in the student an interest, an enthusiasm, to carry him through the later weeks of drill and

memory work. Professor Pope feels that this is best accomplished by proceeding gradually from the known to the unknown. Carefully selected lists of cognates and grammatical phenomena which are identical in both languages should constitute the materials for drill in pronunciation, learning the German letters, and simple classroom conversations in the foreign language. Rapid acquisition of new vocabulary will destroy student interest if stressed at the start; it should be avoided until the later stages. The teacher must approach his work enthusiastically, know his subject, and provide his classroom with a German atmosphere.

Ibid., pp. 60-67. Jockers, Ernst: "Lehren als Schöpferische Tätigkeit."

In their effort to win student interest for German, teachers fall into three main groups: (1) those who stress extra-curricular activities; (2) those who feel that the class period is most important and rely upon varied materials and method; (3) those who feel that the personality of the teacher alone can give the student an abiding interest. Professor Jockers reviews the claims of the three groups and concludes that it must rest with the personality of the teacher, who should have above all things a love and enthusiasm for his subject and learners, a sound mastery of his subject, ability to teach, and courage.

Ibid., pp. 68-86. Taub, L. Leo: "An Inter-Scholastic German Glee Club."

An evaluation of the accomplishments of the Inter-scholastic Glee Club of New York City, founded in 1931. The article includes a chronological list of the club's achievements, including nationwide and international broadcasts over the facilities of NBC and appearance in "sound-shorts" by Fox Movietone and M.G.M., and a list of seventy-nine songs memorized by the group. There are many practical suggestions for those interested in forming similar clubs. An outstanding organization of its kind, it should be a source of inspiration to German teachers everywhere.

Ibid., pp. 89-90. Gray, Magna A.: "An Experiment with a Modified Course in German."

A one-semester course in German 2, designed for twenty-two boys who had failed in the regular course as offered at Stuyvesant High School, New York City. The course, which produced very satisfactory results, was planned as a modified activity program based on an imaginary trip to Germany.

Ibid., May, 1937, pp. 145-147. Hofrichter, Ruth J.: "A Contribution to the Methods of Teaching Second-year German in College."

The author reports a stimulating variation in the German reading course. After having read and analyzed several modern stories, the pupils discussed, in German, the methods of literary criticism, then wrote their estimates of the stories. Having thus acquired a vocabulary of literary criticism, they were next given a modern German story to read and criticize within two and one-half weeks. In the meantime the regular class meetings were devoted to sight reading, analysis of poems, and grammar.

Ibid., November, 1937, pp. 194-197. Koch, Ernst: "Intermediate College German."

A suggestion that the second year course be divided into three units, each determined by one of the three major styles: narrative, expository, and dramatic. Each unit should have individual aims and methods. An outline of course procedure is given.

Monatshefte für Deutschen Unterricht, December, 1936, pp. 355-362.
Leopold, Werner F.: "Word-counts and After."

A sound discussion of the reading aim and methods. In the first year we should aim for a rapid introduction to the grammar really reduced to the minimum essentials. Here, too, we should make extensive use of frequency lists and graded readers. These should then be followed

by an extensive unified text designed to afford a transition from a controlled vocabulary to normal German and at the same time shift the emphasis from tool material to content. The second year would then be devoted to worthwhile texts having real literary merit.

Ibid., January, 1937, pp. 17-24. Leopold, Werner F.: "Realia, Kultatkunde, and Nationalism."

Realia are defined as the more mechanical aspects of a civilization—manners and habits and lasting institutions. Kultatkunde, on the other hand, concerns itself more with cultural information about art, literature, and history. Both should form an important part of our course; they are, however, quite factual and can be taken care of in the first year by the grammar, the graded readers, and the transition text. More important, and one of our main purposes in the second year, should be to introduce the student to the German mind, to let him look at the world through German eyes. Texts should be typically German. For the most part, the classics are better for this purpose than many of the recent stories, which have little more than an interesting, though shallow, plot to recommend them.

Ibid., October, 1937, pp. 284-296. Hilty, Palmer: "Survey of German Taught in Wisconsin 1936-1937."

Ibid., December, 1937, pp. 402-409. Kramer, Frederic J.: "German in the Secondary Schools of Ohio."

With these two studies the *Monatshefte* begin a series of surveys for the Middle West. They are significant in that they bring the first reliable information concerning the status of German in that region since the Survey of the Modern Foreign Language Study in 1925.

F. J. K.

IV. SPANISH

Hispania, December, 1936, pp. 461-467. Hall, Ernest J.: "Oral Examinations in Spanish for Undergraduates."

In 1932, the Spanish department of Yale University gave an oral examination as well as the customary written examination. This oral test was conducted in the following manner: The members of the department comprised an examiner's board. Students were examined individually and orally for fifteen minutes before this board on the contents of the course. A printed form was furnished each examiner on which he listed his estimate of the student's ability on: (1) pronunciation, (2) grammar, (3) content, and (4) comprehension. Advantages claimed for this type of test are: (1) it does away with temptation to "cram"; (2) it encourages serious preparation from the beginning of the year, not merely for class assignments; (3) improvement in oral and aural ability is accompanied by an improvement in grammar and vocabulary; (4) it is the logical method of testing proficiency in a foreign language. Sample questions are listed.

Ibid., May, 1937, pp. 155-168. Kaulfers, Walter V.: "Need for a New Concept of the Foreign Language Curriculum."

Recent announcements of summer school offerings in reputable institutions show that the following courses are taught by foreign language specialists: (1) Introduction to the Appreciation of Art; (2) Modern Scandinavian Literature; (3) Slavic Civilization; (4) Leo Tolstoy; (5) Russian Art; (6) Survey of Greek Civilization; (7) Contemporary French Civilization; (8) Italian Civilization; (9) History of Spanish Civilization; (10) Greek Literature in English; and (11) Monuments of the City of Rome. These courses represent the liberal view of the place and function of the language arts curriculum in American education. "With respect to both practicability and educational worth the evidence already available in recent courses of study and professional literature is sufficiently convincing to warrant serious consideration of the following types of offerings for incorporation into the standard foreign language programs of

both high schools and junior colleges: (a) World literature in translation; (b) Survey courses in foreign cultures; (c) Orientation courses in language arts; (d) Integrated courses stressing foreign languages as media for the interpretation of national cultures."

The author doubts that much change will come in the immediate future, because curricular changes come about slowly, but there are encouraging beginnings shown by the new-type offerings in language arts. They may win for themselves the same reception that they now enjoy in the best university circles.

Ibid., pp. 169-173. Morris, Nell: "A New Spanish Course."

A new two-year course in Spanish at Houston, Texas, attempts to get rid of the technical study of the language, though it still retains a certain emphasis on conversational Spanish. Its aims and objectives are: (1) to stimulate interest in Spain and Spanish-America; (2) to help the student acquire a knowledge of the history, geography, and the culture of Spain and Spanish-America; (3) to teach the student to recognize Spanish music, art, etc.; (4) to teach simple Spanish conversation.

Students are required to obtain information on all countries where Spanish is spoken; the capitals, products, and at least one important fact about each. Picture shows, lantern slides, Spanish newspapers, etc., help cultivate a friendly feeling toward Spanish-speaking countries. The student is kept awake to contemporary, conversational Spanish by an emphasis on speech.

An editorial comment by Walter V. Kaulfers lists the merits of this course. It provides a highly interesting and educational offering to students who do not have the time, interest, and ability to profit by the more specialized course in Spanish as a language. It offers an answer to the critics who say that cultural values can best be obtained through the mother tongue. It offers teachers new opportunities to share with the students in new aspects of the culture and travel in these countries, whereas conventional courses allow but little of this.

Ibid., October, 1937, pp. 221-226. Lundeberg, Olav K.: "Our Obsolete Cultural Content Material."

If there is one thing that will cause foreign languages to lose their place in the curriculum it will be that the teacher refuses to bring the cultural content of the course up to date. Social sciences are being advocated. Sometimes the language course places its main emphasis on virtue, honesty, morality, chivalry, politeness, gallantry, piety, etc.—as shown by the literature of the country—to the exclusion of the dynamic happenings of the day in the foreign country, such as the information contained in the newspapers about war, persecution, bigotry, and armament races. Such a course will be the first to be shelved as not contributing vitally to the social sciences.

Ibid., December, 1937, pp. 369-375. Tyre, Carl A. "Why a Student Language Journal in College?"

The Spanish department of the New Mexico State College experimented with a Student Language Journal. The paper contained interviews, discussions of certain Spanish celebrations falling in the month of its publication, contemporary events, jokes, sports, articles on some great Spanish writers, personal experiences, and book reviews. The publication has helped reduce provincialism, has become an organ of good will and has helped the student to a better knowledge of Hispanic contribution to American culture.

H. J. R.

• Correspondence •

To the Editor of the *Modern Language Journal*:

May I, as the mother of two modern language students in one of our western cities, propose to your readers the following Manifesto.

Whereas,

Everywhere there is evidence of a tendency to intensify or to enrich the teaching of modern languages; familiarity with languages is, in fact, almost indispensable, in an epoch like ours when contact with other peoples is facilitated by means of communication perfected by radio, etc., and in which one goes from one continent to another in several hours or several days—(Translation from Boletin, No. 54, Bureau International d'Education, Genève, 1937)—

1. It shall become the professional privilege of every modern language teacher in the United States to interpret living, progressive, modern education to all executives sincerely concerned, as having a definite connection with thorough opportunities to the boys and girls of the United States to include one or more modern languages in their secondary-school programs.

2. It is the duty of teachers of living languages to determine some definite minimum place in the curriculum—not less than the last four years of the twelve grades—for free opportunity to pursue a "modern second English" study.

3. The public, through Chambers of Commerce, University Associations, and interested organizations of many kinds, must not be without information about the *unquestionable wrong* in the systems, here and there, under cover of "core-curriculum," "ninth-grade-monopoly of Latin," and "no time for foreign language-fetishes," which have carelessly allowed the modern language electives to suffer. Modern language teachers, through college and business friends, can disperse information about present-day movements against living language opportunities which cannot stand the strain of sound analysis.

4. Through persistent information of the folly in the fad for "pushing up" and elimination of Second English opportunities in our public schools, the unfortunate cities and towns in the United States which have already placed modern-language-beginnings higher than Grade Nine, may be led to enrich immediately the modern language offerings which they have temporarily allowed to suffer. All other subjects, whether of core-curricula or special subject-type, will be called upon to justify their place in the schools as rigidly and as sincerely as the modern "Second English" studies will have to do, to answer the living challenge of the living language teachers of today!

MRS. THURSTON P. FARMER

Tulsa, Oklahoma

To the Editor of the *Modern Language Journal*:

In preparing the recently published volume, *Analytical Bibliography of Modern Language Teaching, 1932-1937*, I had occasion to examine all the professional periodicals published in this country and abroad. It may be of interest to readers of the *Journal* to know the relative importance of the various American periodicals in the field of modern language teaching as

measured by the number of articles from each of which summaries are included in that volume. The figures are, in descending order:

<i>Modern Language Journal</i>	181
<i>French Review</i>	57
<i>German Quarterly</i>	54
<i>Hispania</i>	51
<i>Monatshefte für deutschen Unterricht</i>	37
<i>Modern Language Forum</i>	24
<i>Italica</i>	6

These figures cover the five year period. Articles of a literary nature were, by definition, not summarized.

ALGERNON COLEMAN

The University of Chicago

• “What Others Say—” •

ABSTRACT OF A PAPER ON THE PLACE OF THE MODERN LANGUAGES IN A SOCIAL STUDY PROGRAM*

EDWIN H. ZEYDEL

TEACHERS of the modern foreign languages should keep abreast of the times, educationally speaking. In this way they will solve many of their own problems and the problem of their relationship to the technical educational world. The latter is, to be sure, more given to fads than are the modern language teachers, but the educationists have made solid contributions. The modern language teachers, in the Modern Foreign Language Study, have taken steps to meet these contributions, but more steps must be taken. Professor Walter B. Pitkin, writing in the *Columbia Alumni News* (March 13, 1938) predicts that many liberal arts colleges will fall by the wayside in the next generation, and he is probably right. The old classical high school has certainly receded. We of the foreign languages should help to maintain the latter where it has a real *raison d'être*, but we should also assert our rightful place in the newer types of secondary school. For this purpose we need more descriptive courses, to show the contributions of other nations to the fields studied. If the social studies embrace bodies of knowledge and thought pertaining to the relations of human beings to one another and to their physical environment, we must show that the subject of modern languages deals precisely with such relations. In the world today we must deal with human relations broadly, not only with American relations. The modern languages contribute to an understanding of the other nations and help us appreciate their cultural contributions. The study of vocables, declensions, and conjugations is important, but of prime importance only to those who plan to learn a language as a tool. But even they, after mastering the elements, should continue their language study chiefly as a social study. For the great mass of students, however, the foreign languages should be made a social study from the very outset, fitting it into an integrated curriculum in which the social studies are organized with or without the preservation of their identity in a definite relationship to the entire curriculum. Only the real essentials of practical grammar should be given, copious very easy reading material, most of it informational and of social significance. The comparative point of view should always be stressed. Honest discussion should be encouraged.

* Read at the Central West and South Annual Meeting at St. Louis, May 7, 1938.

antiquarianism eschewed. Such units of social study as the significance of society and social progress, population problems, standards of living, crime and delinquency, poverty and dependency, government and society, and world problems have their place in the modern language course, to supplement and illustrate studies in other departments. We should insist upon being teachers of foreign language and civilization. New foreign language textbooks for such work are needed. They should be introduced by chapters outlining the foundations of American social life, the foundations of the foreign civilization and life in question, and then a deductive comparison, with outside reading. Then should follow the grammatical section within a practical compass, interlarded with texts. Comparative vocabulary building should be stressed, the vocabulary to be strictly standardized and visible throughout. The reading texts must be rigidly graded and of comparative social value and significance. English should be used freely in interchapters. Both should stress geography—physical and human—, history, art, music, literature and social thought, always tying things up with American conditions. Little or no translation from English should be introduced, but much new-method testing and a wealth of *realia*, among them slides, records, movies, coins, programs, and menus. Foreigners living or visiting in town should be interviewed and become object-lessons of social study. Investigative and expository themes should be required. The textbook should be frequently laid aside for discussion. Teach the language intensively, more so than at present, to those who go to the classical high schools, but follow the method outlined above for the masses. We require not dilution, but dilation.

Notes and News

DEAN DOYLE HONORED

DEAN HENRY GRATTAN DOYLE of George Washington University, one of America's foremost Hispanists and former Managing Editor of the *Journal*, was recently awarded the National Order of Merit of Ecuador, rank of officer. The order was bestowed by Ambassador Colon Eloy Alfaro, in recognition of Dr. Doyle's "services to the Republic and to humanity." The *Journal* joins Dr. Doyle's many friends in congratulating him heartily upon this new distinction.

ANNUAL BULLETIN OF DELTA PHI ALPHA

We have received a copy of the *Annual Bulletin* (1937-38) of Delta Phi Alpha, the National Honorary German Fraternity. This organization consists of forty-two chapters, which, to judge by the reports of activities during the last school year, are doing splendid work in promoting interest in German literature, music and art among college students and alumni from Maine to Southern California and from the State of Washington to Georgia. The National President is Dr. James A. Chiles of Wofford College, Spartanburg, South Carolina.

DOCTOR'S DEGREES IN MODERN FOREIGN LANGUAGES, 1937-38

ADDENDUM

UNIVERSITY OF OREGON—*William Thomas Starr*, B.S., Missouri State Teachers College, 1931; A.M., University of Oregon, 1932; (French): "The Internationalism of Romain Rolland." (Professor of Modern Languages, Phoenix Junior College.)

AMERICAN SOURCES OF REALIA FOR FRENCH CLASSES

THE Service Bureau for Modern Language Teachers at the Kansas State Teachers College of Emporia announces a new bulletin called "American Sources of Realia for French Classes." The bulletin on French Clubs has been recently revised. The Bureau also issues mimeographed bulletins on bibliographies of reading texts for French and Spanish classes, conversation series for French and Spanish, Spanish Clubs and Spanish realia, French and Spanish festivals, and suggestions for testing. Each bulletin may be secured for five cents to cover postage. Inquiries should be addressed to the director, Dr. Minnie M. Miller, Teachers College, Emporia, Kansas.

• Reviews •

KÄSTNER, ERICH, *Die verschwundene Miniatur oder auch Die Abenteuer eines empfindsamen Fleischermeisters*. Abridged and edited by Otto Schinnerer. New York: D. C. Heath and Company, 1938. Cloth. Illustrated by A. B. Savrann. Price, \$1.20.

It is the reviewer's contention that one will have to look far and wide to find so excellent, fast-moving, and breath-taking a story as Erich Kästner provides in *Die verschwundene Miniatur*. It is a true story of adventure, of crooks and police, a thriller of a very high type, which leaves the reader in suspense up to the very last. In the foreground of the story stands a straightforward and scrupulously honest butcher from Berlin who during his vacation in Copenhagen is drawn into the ensuing adventures because of his innate spirit of helpfulness. Every teacher who has been approached by students for something more up-to-date, more exciting, and livelier will here find the proper text. The language is absolutely simple (the typical Kästner style!) and free from slang or dialectic expressions; there are no special syntactical difficulties. The story is intended to be read rapidly; to ensure its fullest enjoyment each chapter is preceded by a list of the idiomatic expressions occurring in the chapter.

Exercises have not been furnished, but in their place an ample amount of questions is to be found to encourage the student to speak German as much as possible. The vocabulary seems to be complete.

The story, which William Lyon Phelps included in his selection of the eight best novels of 1937, can be read with full enjoyment at the end of the first or at the beginning of the second college year or in the corresponding level in high school.

EUGEN HARTMUTH MUELLER

Ohio University,
Athens, Ohio

BAERG, GERHARD, *Deutschland. Kulturlesebuch mit Übungen*. New York: Henry Holt and Company, 1938. Price, \$1.65.

This book gives an excellent brief survey of German life and civilization to be used in second or third year college classes. It is written in relatively simple German and presents in a small space the knowledge of Germany all teachers of German desire their students to acquire in the course of their study of the language. It is full of reliable, factual information written up in an interesting way. A map of Germany and thirty well-selected illustrations add to the book's attractiveness.

In addition to the reading selections there are about twenty mutation, completion, and multiple choice exercises designed to stress specific grammatical points. There are also translations from English into German based on the reading selections. These exercises and translations are probably best suited for third year classes, particularly for those in conversation and composition, but the book can also be used very profitably as a reader for second year classes. Besides an extensive German-English vocabulary it contains a short English-German vocabulary.

Both students and instructors using this book will feel the incentive to pursue further their studies of the many fields this book will open up to them.

MELVIN E. VALK

*University of Alabama,
Tuscaloosa, Alabama*

PRIEBSCH, R., AND COLLINSON, W. E., *The German Language*. New York: Macmillan Company, 1938. Cloth. Price, \$3.50.

This excellent handbook for students of Germanic philology was first published in 1934 (London: Faber and Faber) as part of the *Great Languages* series edited by Professor Brauholtz of Oxford. It now appears unchanged in the American edition.

Undoubtedly this is the first competent work on the subject to be written in English. The difficulty of introducing English-speaking students to the standard historical grammars of Behagel, Paul, and Wilmanns has always been apparent to teachers of the history of the German language. The present work succeeds largely in overcoming this difficulty. By maintaining the broad approach to linguistic problems together with the survey treatment of the various fields the authors have resolved a voluminous mass of material to a clear and for the most part brief presentation of the facts.

The book is divided into two parts of necessarily unequal length: Part I, From Indo-European to Germanic (pp. 1-82) and Part II, The Development of Modern German (pp. 83-396). In the first and second chapters of Part I the treatment of archaeological and ethnological considerations in their general relation to linguistic development is a welcome addition not usually found in the older historical grammars. These two chapters, presenting the Indo-European Background and the Germanic Peoples and their Languages, are followed by a chapter on the Sounds and Forms of Germanic. Particularly valuable are the frequent references to Old English and to a lesser degree Old Frisian.

The first chapter of Part II deals with the phonological development from the Old High German period to the modern standard. The second and third under the general heading of Morphology are concerned with inflexions and word-formation, in which the traditional manner of presentation is used, clarified by judicious condensation.

In Chapter IV, Loan Words and Foreign Words, and Chapter V, Survey of the German Vocabulary, the authors present material that has heretofore been available only in German. The following chapter on Syntax is definitely one of the best in the book. It not only provides an excellent introduction to the study of syntax but gives the student what might be called a résumé of Behagel's exhaustive four volume *Deutsche Syntax*.

A brief treatment of German Dialects is followed by a chapter on the Development of German Standard Languages, with an historical survey from the word *deutsch* to the modern *Umgangssprache* and *Bühnenaussprache*.

Chapter IX presents a Short History of German Handwriting with 15 well reproduced plates (on six pages) to illustrate specimens of German handwriting from the ninth down to the sixteenth century. The last two chapters, on Spelling and Punctuation and the Genius of the German Language, are short and of less importance than the others. In the final chapter the authors seem to be treading on less firm ground when they attempt to show that the German language brings out certain national characteristics; such as, orderliness, organizing

capacity and thoroughness. An Index of Germanic Words and a dialect map complete the volume.

Messrs. Priebisch and Collinson have made a significant contribution to the study of historical German grammar. Their book should be unqualifiedly recommended to all students of Germanic philology.

PHILIP M. PALMER

*University of Cincinnati,
Cincinnati, Ohio*

ERNST, PAUL, *Der Schatz im Morgenbrotstal*, Edited by Harry Eisenbrown. New York: D. C. Heath and Company, 1938.

What a story! The editor calls it "tense and exciting!" And why? Because it consists mainly of extremely naturalistic descriptions of gruesome tortures and murders committed for the sake of gold. Knives are buried in the bellies of dumbfounded farmers and twisted before they are pulled out. Throats are bitten through, naked feet are slowly roasted "up to the knees" in the flames. Houses are looted and burnt. Civilization is completely destroyed. Against this orgy of horror and madness—historically a picture of conditions after the Thirty Years' War—an old woman and two young people struggle to sustain themselves by their honest work and in the name of God. They succeed and, in the end, secure the treasure and with it the means to rebuild the farm and lead again modestly civilized lives.

This is a dramatic and exciting tale. Furthermore, a story by Paul Ernst needs no recommendation as to style and composition.

However, frankly, do we want stories of this sort for classroom use? The editor cites his experience with second-year students who unanimously endorsed his text. Why did they approve of it? Obviously, because of its suspense which is based upon all this horror. The description of Hermann's work in the fields, his slowly awakening interest in religion and decency (and love!)—in itself the best part of the story—is constantly overshadowed by the horrors past and coming. Do we want to introduce our students who have little or no idea of German thought and literature, to a story like this? The ugly is apt to be remembered. Today, especially, it seems more advisable than ever to stress the cultural rather than the crude, generosity and enthusiasm rather than greed and hatred, in our selection of German texts.

For some time, the trend has been to neglect the older, so-called classical texts for the sake of contemporary authors, and great stress has been laid upon humor and suspense. It must be admitted that humor in its cruder form and suspense (if we mean by it the suspense of the detective story, the mystery story, the adventure story) are rarely found in the masterpieces of German literature. Therefore, in our attempt to gratify those demands of the average American student, we have often preferred second and third-rate material to first-rate material. Our excuse has been: Masterpieces are too difficult. They do require more concentration, patience, and sustained interest on the part of the reader than a good many modern texts. But are not these precisely the qualities we should wish to awaken and strengthen in our students? It is not a question of dull texts against exciting ones! It is a question of truly worth-while excitement against the kind which addresses itself to the lower instincts of the reader. If we wish to awaken the lasting interest of the better student rather than his passing curiosity, we must offer him texts which he will be proud to remember and which help to educate his taste for great literature. This is possible even in second-year German. The future of modern language teaching depends upon it. Therefore, the publication of texts like "Der Schatz im Morgenbrotstal" seems to me a step in the wrong direction.

ELSE M. FLEISSNER

*Wells College,
Aurora, New York*

CIOFFARI, VINCENZO, AND VAN HORNE, JOHN, *Amici Di Scuola*. Book One. Boston: D. C. Heath and Company, 1938. Flexible Cloth.

The object of this little reader is to teach some Italian words daily in progressive fashion and so build up a vocabulary, starting with a nucleus of the most commonly used words. The style and material are simple and repetition is resorted to in the opening chapters to implant rudimentary ideas in the mind of the pupil. The only verbs employed in the beginning are *essere* and *avere*, then little by little verbs of finer and more specific meaning are added. Also in the case of adjectives, the more specific ideas of black and white gradually give way to more abstract notions of rich and poor.

Each succeeding chapter becomes more narrative and richer in idiomatic expressions. The personal letter in the last chapter strikingly bears out the cumulative purpose of the author, for by that time the pupil is supposed to know enough of the vocabulary to write an ordinary letter.

To aid the pupil, the bottom of each page is supplemented with a vocabulary of those words which appear on the page, thus avoiding repetitious recourse to the vocabulary at the end of the book.

The book is designed to inspire the pupil with self-confidence, even though he has very little working knowledge of grammar. It does not aim to teach more than the mind can absorb at any one time. There is, therefore, a minimum of waste. The progressive scheme of the work naturally stimulates interest of the reader, who having grasped the meaning of the present chapter, inquisitively seeks to know what will transpire in the following pages. It is admirably suited for an eighth-grade Junior High School Curriculum and is warmly recommended to all those who believe in a modern scientific method of instruction.

NICHOLIS CIMORELLI

*Cranston High School,
Cranston, Rhode Island*

FAVENZA, ODOARDO, *Racconti in prosa e versi*. New York: Wycil and Company, 1938. Price, \$.50.

This slender volume of short prose skits and of verse is intended obviously for secondary schools. The few pages of prose are idiomatic and natural enough but the poetry, which constitutes the larger part of the collection, is a different matter.

In the first place its subject-matter is not directed to one age level: some is for small minds (Jonny won't amount to much unless he reads a lot), some is decidedly for grown-ups (Papa's rendez-vous with a young lady). A few of the verse character sketches are clever but in general they are inconsequential and, as poetry, doggerel. Here the language is twisted around into unlovely inversions, articles get lost and eccentric forms occur (naschè, degge, inspirazione, rora'l Leon cui rabbia piglia). Here is the first stanza of the first poem:

Grazie dico alla nonnina
per la buona frittellina,
e quando un osso do al mio Re,
il cagnolin ringrazia me.

Conjugated and declined forms are carried without change into the Vocabulary with the result that the student will not be encouraged to learn by inference.

Personally I believe that we must give our classes texts that have more valid content, more artistic worth, and a normalcy of language which this volume does not possess.

REGINALD FOSTER FRENCH

*Amherst College,
Amherst, Massachusetts*

• Books Received •

MISCELLANEOUS

The Meaning of the Humanities. Five Essays by Ralph Barton Perry, August Charles Krey, Erwin Panofsky, Robert Lowry Calhoun, and Gilbert Chinard. With a preface by Robert Kilburn Root. Edited with an Introduction by Theodore Meyer Greene. Princeton. Princeton University Press; London. Humphrey Milford, Oxford University Press, 1938. Price, \$2.50.

Benét, William Rose, and Pearson, Norman Holmes (editors), *The Oxford Anthology of American Literature*. New York. Oxford University Press, 1938. Price, \$6.00.

FRENCH

About, E., *Le Roi des Montagnes*, ed. by Dahl, L. C., Dahl, C., and Pochard, H. Boston: D. C. Heath and Company, 1938. Price, \$1.00.

Bond, O. F., *En Route*. Boston. D. C. Heath and Company, 1938. Price, \$.92.

Ceppi, M., *Les Emplois de Pierre Quiroule*. Boston: D. C. Heath and Company, 1938. Price, \$.48.

Coleman, A., *Intermediate French Course*. Boston: D. C. Heath and Company, 1938. Price, \$1.80.

Gréville, Henry, *Petite Princesse*. Authorized ed. with notes and vocabulary by Aimée McKenzie and an introduction by Kenneth McKenzie. New York, London: D. Appleton-Century Company, Inc. Price, \$1.35.

GERMAN

Ernst, P., *Der Schatz im Morgenbrostal*, ed. by H. Eisenbrown. Boston: D. C. Heath and Company, 1938. Price, \$1.00.

Götz, K., and Funke, E., *Zwei Moderne Einakter*. Boston: D. C. Heath and Company, 1938. Price, \$.40.

Swannell, A. A. K., *Fifty German Folk-Songs*. Boston: D. C. Heath and Company, 1938. Price, \$.60.

ITALIAN

Bergin, T. G., *Modern Italian Short Stories*. Boston: D. C. Heath and Company, 1938. Price, \$1.24.

Cioffari, V., and Van Horne, J., *Amici di Scuola*. Boston: D. C. Heath and Company, 1938. Price, \$.28.

SPANISH

Martínez Sierra, G., *Rosina es frágil*, ed. by C. E. Kany. Boston: D. C. Heath and Company, 1938. Price, \$.40.

Sims, E. R., and Switzer, R. S., *Repaso y Composición*. Boston: D. C. Heath and Company, 1938. Price, \$.128.

NOTE: The price of *Learning a Modern Language* by Gullette and Keating (F. S. Crofts and Company), reviewed on page 310 (January, 1939), is not 15 cents, as stated in that place, but 20 cents.